

Basie Pays 10 Gs for His Release

BY ED FLYNN

New York—After many months of wrangling, refusing bookings, loud talk on the part of his handlers, and other unpleasant behavior, Count Basie deserted MCA to go under the William Morris banner. Basie, one of the most popular of all colored jump band leaders, paid \$10,000 to MCA to obtain his release.

Alexander-Ebbins Team Up
Willard Alexander, Morris band department exec., will personally guide Basie and band just as he has been doing for the last four years, even though he and Basie were with rival booking offices. Also in the picture is Milton Keith Ebbins, youthful Basie road manager and former band leader, who now becomes personal manager of the Basie outfit. Alexander and Ebbins together will accept or reject all bookings offered.

Basie's band hasn't been working much lately. On Jan. 3 he started a theater tour, opening at the Apollo in Harlem—the first job to be booked by Morris. Tab Smith left Lucky Millinder's band to rejoin the Count, on alto. Don Byas will probably inherit Lester Young's tenor chair. Basie has been using several subs since Young was fired.

Ebbins and Alexander complained that under MCA, Basie was not booked intelligently, and that in the last year the band had had two broadcasts.

Basie Won't Pop Off
Basie has remained quiet, through the entire fight. "Let my managers do the arguing," he said. The Morris office now has both Basie and Duke Ellington, voted by musicians in *Down Beat's* poll the two most popular Negro bands in America.

Alexander and Ebbins plan to swamp the Count with airtime. More Basie recordings on Okeh also are in mind. Lack of location jobs with radio wires was the big fault Alexander, Ebbins and Basie found with MCA's booking practices.

Records 'Classics'



Hollywood—Meredith Willson has just recorded for Decca 10 sides of American classics composed by Ellington, Romberg, Snesse, Grofe and others, with a 30-piece band. They'll be issued in album form. Willson writes symphonies himself, as well as pop tunes.

Barnet Using Colored Thrush

New York—Charlie Barnet, who during 1940 learned how to make news better than Artie Shaw ever knew how, started the new year by signing as vocalist for his band a Negro girl, Lena Horne. Miss Horne, who once sang with Noble Sissle, came out of retirement in Pittsburgh to take the job.

Miss Horne is the mother of two children and the wife of Louis Jones, Pittsburgh. Her contract is for six months with options. She's been appearing with Barnet in theaters the past couple of weeks and seems to be a solid click.

DOWN BEAT

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15 CENTS

Ran Away From Teagarden Job



Lynne Clark, 18-year-old singer formerly heard on WKNY in Kingston, N. Y., almost passed up her present job as featured vocalist with Jack Teagarden's band. Teagarden needed a girl singer, was playing a one-nighter in Kingston, and agreed to hear Miss Clark audition after her friends approached the blues trombonist. But Lynne was so scared she hid for two hours, finally regained composure and won the job. She succeeds Hilde Simmons.

Deacon Moore and Wife Hit Discord

St. Louis—He made her sing when she preferred to keep house, alleges Mrs. Margaret Pfister Moore about her husband, Carl (Deacon) Moore, ork leader. So she filed suit in the Circuit Court here for divorce. Ill health, she claims, was brought about by late hour chirping. She also charges that her husband declared that he preferred making music for himself, to making a home for her.

'Terrible Situation,' Says Petrillo of ASCAP—BMI

New York—"This ASCAP-Radio thing is a terrible situation," said James C. Petrillo last week. "It is a direct blow at the music we all like to hear and from which my men make a living. Naturally, all my people want to play their own libraries, but how can they if those tunes are barred on the air?"

The fiery, dominating prexy of the AFM then volunteered to serve as a mediator in the ASCAP-Radio dispute.

"I'd Confer Over \$4"

"What I can't understand," said Petrillo, "is that with nine million dollars at stake these guys won't even talk to each other about it. Why, I'd confer with a Chinese laundryman over \$4 cash."

Petrillo said he would "sit in" with representatives of both ASCAP and BMI if they'd invite him. "But after all it's their business and I can't interfere unless they ask me to."

"If the fight continues," he added, "new libraries will have to be built up and new arrangements made. It will be very costly to our members and the public won't like it."

Now 647 BMI Stations

ASCAP last week claimed that 160 radio stations in the United States have renewed ASCAP contracts for 1941. BMI claims 647 stations, including all of those affiliated with the three major networks, are signed with BMI and are not using any ASCAP-controlled music on the air. Both ASCAP and the radio interests are watching the department of justice's probe, launched last week in Milwaukee.

Casa Loma for Shaw in L.A.

Los Angeles—The Casa Loma orchestra has been set to follow Artie Shaw at the Palladium late in January. Deal was set by the local Rockwell office. It will be Casa Loma's first appearance here in several years.

Kemp a Man of 'Lofty Ideals' Even as a Kid

BY PAUL L. SPECHT

Hal Kemp took pride in his musicianship and I can vouch for his lofty ideals. He still had the incentive, at the time of his death, to become a symphony orchestra conductor. His splendid character, patience and versatility takes me back to 1924 when Hal was still a youngster.

Hal's brother, Ted D. Kemp, was the manager of my booking subsidiary known as the Consolidated Orchestras Booking Exchange, Inc., at 1587 Broadway, New York City, from 1923 to 1924. Ted, a former trap-



Hal Kemp

drummer, who directed his own dance band at Copeland's Dancing Academy in Lancaster, Pa., around 1919, had confided to me that he yearned to get into New York City—the mecca of my own ambitions at that time. I promised Ted to remember

him "if and when" he could be of service to me in my then growing band-booking business. Sometime later I heard that he had left his own band to join Whitey Kauffman and his Victor recording orchestra. So when I found my music booking business growing in New York City, I engaged Ted Kemp to act as my office manager at the Consolidated Exchange. Ted soon began telling me about the musical abilities of his brother, Hal, who at the time was attending the University of North Carolina, where he directed a collegiate dance band known as the "Carolina Club orchestra."

Specht Bands on Ships

In those days, I used to book a dozen collegiate orchestras to play on the ocean liners during the summer vacation periods. These bands would play on board the ships sailing between New York and Southampton, England, where my bands would embark to play at various European Continental hotels or dance spots where Specht music was featured. At the close of summer these bands would return to the United States and play their dance rhythms aboard (Modulate to Page 12)

Dick Rogers Takes Over Osborne Ork

St. Louis—In a sensational announcement which left his friends speechless, Will Osborne this week said he was "through with the band business" and turned his band—and its valuable library—over to his men. Dick Rogers, youthful vocalist who for many years has been a featured member of Will's group, was elected leader of the band.

Band to Be Co-Op

Rogers will head the new group under a co-operative setup. Osborne, always well-liked and popular in the business, left for California where he will take up work in the motion picture field, not as a band leader, or a musician, but as a producer of "musical talkies," film shorts based on original stories. Osborne won't appear in them; he'll work strictly as a producer, behind the scenes. One of the major pix distributing firms will distribute Will's product. Osborne has financial backing from friends in New York.

"Sliding Trombones" Stay

Harry Romm, who managed Osborne for 12 years, and who handles theater bookings for General Amusement Corp., returns to the fold and will personally manage the "new" Rogers unit. Last night (Jan. 14) Rogers and his men opened for an indefinite engagement at the Tune Town Ballroom here. Osborne, meanwhile, left for California following his final date with his band at the Fox Theater, St. Louis.

Rogers, called "Stinky" by his mates, is co-author of *Between 18th and 19th on Chestnut Street*. He sings good jazz as well as regular rhythm tunes. Osborne's gift of his valuable library and all equipment was clean-cut and there were no strings attached. Rogers will continue to feature the "sliding trombones" which Osborne conceived himself. GAC will book the Rogers band.

Fight-Starter



DOROTHY CLAIRE

Bobby Byrne sues Glenn Miller for \$25,000 for "stealing" her as vocalist to succeed Marion Hutton.

Miller Sued For 'Theft' Of Vocalist

New York—Charging Glenn Miller with "conspiracy, connivance, coercion and intimidation," representatives of Bobby Byrne, young trombone-playing leader, last week filed suit for \$25,000 against Miller, whose band is about to wind up a long run at Hotel Pennsylvania.

The suit revolves around blonde Dorothy Claire, Byrne's girl singer, who in November signed a 2-year contract with Byrne. Faced with the problem of finding a successor to Marion Hutton, who as Mrs. Jack Philbin expects to become a mother next summer, Miller selected Dorothy, who sang with Bob Crosby's band before joining Byrne. Hutton has been singing on Miller's Chesterfield show only.

Miller was said to have offered Claire \$250 a week. She's been getting \$75 with Byrne, plus evening clothes, extra for recordings and extras for special broadcasts. David Mackay, Miller's attorney,

Fletcher Henderson Organizing Band

New York—Fletcher (Smack) Henderson is rehearsing men for a new band he will front. Plans are still in the formative stages, but "Smack" is tired of being an arranger exclusively and wants to tread the boards again, continuing to do arrangements for Benny Goodman on the side. His brother Horace only last month gave up a fine band to become chief arranger for Charlie Barnet.

declared Claire's contract with Byrne "didn't mean a thing" because she is under age. "Therefore any contract she has entered into isn't binding in the eyes of the law," said he. Court hearing on the suit is expected later this month. Both Miller and Byrne are booked by General Amusement Corp.

Mixed Band Made Chicago Jump



Chicago—Harry Lim's recent Sabbath bash at Hotel Sherman brought together (left to right) Bob Casey, bass with Gus Arnheim; Floyd Bean, pianist with Wingy Mannone; Baby Dodds, drums; Jimmy Noone, clarinet, and Roy Eldridge, trumpet—a mixed group which had the town's cats and musicians jumping. Pic by Ray Rising.

Tolerance Plea Made By Duke to the Press



One-Woman Blitzkrieg who deserted the silver screen to appear in the flesh on Broadway is Martha Raye, shown bending ears with Barney Josephson, major domo of the new uptown Cafe Society in New York. Martha once soloed around Chicago with various bands before getting her big break in pix. She's still a "hub cab" of the first water.

'Flu' Strikes Clyde McCoy And His Band

Lowell, Mass.—The "flu" bug must not like McCoy. When Clyde and the band played a date at Memorial Aud. here two weeks ago, the entire band, 16 persons including the Bennett sisters and the cornetist head man, were taken down so badly with the bug that a city physician, Dr. Charles L. Brennan, had to roll up his sleeves and administer for more than an hour to the pale and wan troupe. Although the doctor advised against their playing the date at all, Clyde and the boys insisted upon going through with it. However, two of the three Bennett girls, at the insistence of McCoy, retired to rooms in Cole's Inn, in far too bad shape to work the date. The seriousness of the physical condition of the entire band was realized during a rehearsal by a policeman assigned to the auditorium. He called the doctor. The band, although it worked the job that night, was ready for a week in bed at its conclusion, and at press time McCoy was attempting to cancel a week's engagement at the Strand Theater in Syracuse, N. Y., which they were to open the next day.

ASCAP Sues For Alleged Radio 'Theft'

New York—First suit to be filed by ASCAP against the radio interests for alleged playing of an ASCAP-controlled tune on the radio was chalked up Jan. 1st when ASCAP officials charged that the song *Wintergreen for President* was played on Fred Allen's commercial over CBS.

A CBS spokesman, however, said the tune was an original and "definitely not *Wintergreen for President*."

ASCAP lawyers will take acetate records of the program into the courts to prove their point. Defendants listed are the Texaco Corp., the sponsor; Buchanan & Co., advertising agency which handles the Texaco account; CBS and all the stations affiliated with CBS which aired the program.

Slips Count

Los Angeles—Gagsters are having a field day making fun of the ASCAP-Radio situation. Typical of the jokes is this one by Fred Allen. Allen claims that NBC discharged a page boy because they caught him whistling an ASCAP tune in the men's washroom.

Son Mercer Joins Band as Arranger

BY JIMMY GENTRY

Chicago—"Winning second place in *Down Beat's* swing band poll, and ending up third in the combined balloting, is the greatest honor I've had in many years."

Thus spoke Duke Ellington between sets at the Savoy Ballroom recently. Admittedly angry that several Negro newspapers in the past month had published editorial comment attempting to belittle *Down Beat*, and charging the *Beat's* editors with racial prejudice, Ellington gently but firmly censured several Negro theatrical editors who "unwisely" printed stories knocking *Down Beat* because of its recent R. L. Larkin series on colored bands.

Lauds Negro Press

"The colored press today has become a powerful, mighty weapon," said Ellington. "The Negro in journalism has established a new standard in recent years. This is reflected in the quality of the colored press; its high standards, its service, and its value to the community."

"The Negro press has always been my friend. The theatrical editors, had they thought a second time, probably wouldn't have written certain statements defamatory to *Down Beat*. They also should have 'slept on it' before sending their copy to the linotype. But we all make mistakes and in past years I, too, have given out statements which later, I found, were unwise."

Says Others Agree With Him

Duke, visibly perturbed that members of his race should heed excited, unfair arguments started by white bookers who went around New York stirring up exaggerated stories in an attempt to incite feeling against *Down Beat*, said he was confident that a "vast majority" of Negro musicians, like himself, would pay no attention to charges that the *Beat* was unkind to colored artists.

"*Down Beat* is probably the (Modulate to Page 7)

Duke Ellington On the Cover

Voted outstanding band leader of the year by virtually every trade paper editor, Duke Ellington is shown on the current *Down Beat* cover as he appeared two weeks ago in Chicago between sets at Savoy Ballroom. Duke and band now are at Casa Manana, Culver City, Cal. *Down Beat* Photo by Jimmy Gentry.

'Let's Be True Americans'



Maurie Bercov, clarinet, and Ford Canfield, trombone, both with the C. B. S. studios in Chicago, give a gander to Dale Evans and a new patriotic song she has been featuring on her C. B. S. sustainers from the Windy City. Composed by Milton J. Benjamin, it is *Let's Be True Americans*. Dale hails from Texas and got into radio via the Hotel Sherman, where she appeared as chanteuse with Harry James' band. Pic by Ray Rising.

Ink Spots Set for Movie

New York—The Ink Spots will make their first major movie next month in Hollywood for 20th Century-Fox. Pic will be titled *The Great American Broadcast* and will star Alice Faye, Mischa Auer and Jack Oakie. The Spots will spend a month on the lots making the film.

Hal Kemp's Carolina Club Band in 1924



Here is a rare photo of Hal Kemp's North Carolina orchestra of 1924. It was this group which Paul Specht booked into the Piccadilly Hotel in London, where the then Prince of Wales became a

good friend of Kemp. Front row—Joe Gillespie, Ben Williams, Kemp, Billy Vaughn, "Skeeter" Ames and Slat Randall, at piano. Rear row—Buck Weaver, Monk Buie, Red Honeycutt, Jimmy Brooks and Billy Wolf, tuba. Williams, sax

man, was with Kemp's band when Hal met death last month in California, the only member of Kemp's original band to stay with Hal throughout Hal's career. *Down Beat* Photo courtesy Paul Specht.

They Are Fugitives From Jan Savitt



New York—Meet the "Lincolnaires," a 5-man jam combo which really kicks as it plays at the Hotel Lincoln here. Johnny Austin, former Glenn Miller-Savitt trumpet blaster, is on horn. Gabe Gelinas is playing alto, Morris Raymon is the bass man, Sanford Gold is the pianist, and down front, looking scared, is Dave Barbour, the guitarist, who has been playing with Lou Holden. Bon Bon, the Negro hot singer, also is working in front of this group. Most all the group, including Bon Bon, have at one time or another worked under Savitt's baton.

'Petrillo Ate Crow,' Army Officer Charges

Fort Dix, N. J.—Charging that James C. Petrillo, president of the American Federation of Musicians, was forced to "eat crow" last month, Maj.-Gen. Clifford R. Powell issued a statement to the press



Petrillo

in which he said he believed Petrillo's actions did not reflect the actions of members of the musicians' union. "Alarmed at the possibility of a supreme dictator who apparently could still the strains of *The Star Spangled Banner* from being broadcast over the free air of America by an army band, I spoke with a large number of union musicians and performers," Maj.-Gen. Powell announced, shortly after Petrillo had agreed to allow Army bands to play over the radio. "These conversations satisfied me that Mr. Petrillo did not represent the sentiments of a vast majority of the members of his organization when he wrote this division that he would not permit the broadcasting of army music."

"Questioned His Loyalty"

"One prominent orchestra leader," Powell continued, "even questioned Mr. Petrillo's loyalty as an American citizen and stated that there would be revolt within the federation unless Petrillo ate crow. Evidently pressure from his members and widespread public indignation at his bombastic dictatorship have caused Mr. Petrillo to 'about-face' in a hurry. I am glad that the families and friends of soldiers on this post will apparently in the future be able to hear all components of the organization, including a band of musically tal-

ented soldiers, at our regularly scheduled broadcasts."

The Fort here has a Mutual network program weekly. Since Petrillo reversed himself and allowed army music to be broadcast, the show has been going along without a hitch.

Makes Big Jump



Muriel Lane, 23-year-old singer, is the new vocalist with Woody Herman's orchestra which is now playing New York's Hotel New Yorker. Muriel has been in show business since she was 4, singing and dancing with her family. She's from Bridgeport and got her start as a band thrush with Eric Peterson when she was 14. For a special supplement on the Herman band, turn to page 16.

Negro Boogie Pianist Dies Of Pneumonia

Chicago—The death of Joshua Altheimer, prominent Negro blues and boogie-woogie pianist, was revealed recently by a *Down Beat* reporter. He was 30 years old.

Altheimer went home from the Gateway, where he had been working, on Friday night, November 15, feeling ill. Saturday he spent in bed, but felt worse, and he was rushed to the hospital where he died Monday November 18 of bronchial pneumonia. He is survived by his wife and his mother.

Altheimer was one of the most prominent accompanists for blues singers on phonograph records, chiefly Decca. Although he never received credit lines on labels, many collectors and musicians who follow the race releases regularly became accustomed to Altheimer's earthy, solid style of keyboard caressing. He was a popular member of AFM Local 208, Chicago.

Los Angeles—The lines again big space ping his from the ment that wanted on all." He broadcast ASCAP's Palladium to "make lication" ever, it is they were situation. Out at General A books Sha made to h ure over 2 ter. It was not easy to at the pri independent isn't going

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WRITE FOR War Wor Los Bros, I

I'll Play What I Want or Nothing at all—Artie Shaw

Los Angeles—Artie Shaw managed to involve himself in headlines again this month, getting big space in local dailies by dropping his NBC network broadcasts from the Palladium with the statement that he would play "what he wanted on the air or nothing at all." He still retains his local broadcast via KFWB, the one ASCAP station here.

Palladium officials did not choose to "make any statements for publication" over the incident. However, it is general knowledge that they were not pleased over the situation.

Out at the local office of the General Amusement Corp., which books Shaw, there was less effort made to hide a feeling of displeasure over Artie's stand in the matter. It was pointed out that it's not easy to book a band like Shaw's at the price he has to get and his independent stand on broadcasting isn't going to make it any easier.

The only other radio casualty here to date, as a result of the well known ASCAP vs. Radio situation, was also a GAC band, Ben Pollack, recently at the Casa Manana. Ben fell out with the remote broadcast dept. of KNX (CBS) when the latter refused to okay some original songs submitted by Pollack for his broadcast. It was stated at KNX that the rule calls for originals to be submitted at

least 10 days in advance of the broadcast date and that okay's could not have been obtained until after Pollack closed at the Casa Manana. Pollack forthwith cancelled his broadcast and was off the air during the last week of his engagement.

Cleo Brown In Hospital

BY DICK MILLS

Stockton, Cal.—One of the newest patients at the California State Hospital here is Cleo Brown, colored pianist and singer, who was admitted in December and who may stay for treatment anywhere from two months to a year, depending upon her condition.

Cleo, whose recording of *Pine-top's Boogie Woogie* helped launch the present craze for the 8-to-a-bar jazz, was said to be taking a "cure" for narcotics. She has been entertaining patients and members of the staff, occasionally, with her piano and vocals. Allowed to have one jazz magazine sent to her regularly, Cleo chose *Down Beat*. Her disc of *Boogie Woogie* only last month was reissued by Decca in its collection of *Boogie Woogiana*.

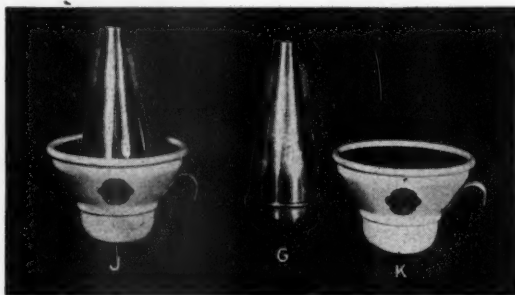
Tommy Dorsey Hires Soprano

New York—Tommy Dorsey will add another girl singer to his present company of seven vocalists when he opens at the Meadowbrook in New Jersey the latter part of January. She is Marie Frye, soprano. Comparatively new in the entertainment field, she understudied Ella Logan in last year's "Scandals" and was working on "The Ziegfeld Girl" at MGM Studios in Hollywood when Tommy signed her up. Her home is in Yonkers, N. Y. The present vocal setup of the Dorsey organization will remain unchanged, Frank Sinatra, Connie Haines, the four Pied Pipers and Paul Mason continuing their regular choral chores.

Yascha Bunchuk Okay After Crash

Chappaqua, N. Y.—Yascha Bunchuk, ork leader, suffered painful injuries in an auto smash-up here recently. He was discharged from the Mt. Kisco hospital after a 12-day stay.

NEW HARMON "Triple Threat" MUTE



Here is a brand new idea—(New Harmon "Triple Threat Mute"). A fine cup mute so made that when the cup is separated from the body you have TWO additional fine mutes—a plunger mute with handle and rubber guard in a beautiful baked enamel finish and a polished aluminum "Straight" mute. Think of it! One cup mute to carry and three mutes to use. This Combination Mute means—three mutes for the price of one! (Patent applied for). Instantly snapped together or separated—no threads or bolts.

HARRY JAMES, now on theater tour, says: "This combination of mutes, together with your indispensable Wow Wow Mute fills every one of my mute requirements and I predict that most trumpet players will find that Harmon Mutes will fulfill all their needs."

Harmon "Triple Threat" Combination Mute for cornet or trumpet, complete . . . \$3.75

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Clinton's 'Box-Man' Takes a Tacit



Not Beat, but raring to go, is George Rose at Missouri Baptist Hospital in St. Louis. Rose is guitarist with Larry Clinton. He was injured recently when the cab in which he was riding crashed into another car. Rose will rejoin the band late this month. Steve Benorice and Francis Ludwig, alto and tenor men with the band, escaped with minor injuries and were able to rejoin the band two days later. Rose's collar bone was fractured. Photo by E. L. McClintock.

Ted Fio Rito Sued by Op

Cincinnati—James H. Brink, operator of the Lookout House here, filed suit in the Circuit Court recently against Ted Fio Rito.

Asking \$1,600, Brink alleges that Fio Rito agreed to pay off a \$1,600 debt at the rate of \$100 a week, beginning July 27, 1940, but that the checks he received from the band leader were "improperly drawn."

Spencer Prepares Robeson Scripts

Chicago—Onah Spencer, *Down Beat* staff writer, will do the scripts for the Paul Robeson air show scheduled for later this year. Series will be based on "Stackalee," legendary character in Negro folklore, who sold his soul to the devil for a magic Stetson hat.

Let Me Make Your Reeds from My Private Stock of Prime French Cane!



An Invitation from Roy J. Maier

Back when I was playing clarinet and sax with Paul Whiteman, I started making reeds by hand. Later, while playing at NBC, Chicago, and at Warner Bros. Studio in Hollywood, I began to supply other players with my reeds. Finally, I designed my own machines.

During the past 17 years I've made millions of reeds. Not until recently did I arrive at a cut and finish that was so near perfect I was proud to mark it with my own signature.

My Big Stock of Cane

Out here on the Coast, I've got a battery of the most modern reedmaking machines in the world. Before shipments from France stopped, I staked every cent I had on big imports of the finest cane in France. It rolled in on me in big shipments like the one shown in the snapshot above.

I've gone through all of this cane and placed the choice, prime quality cane in my private

stock—to be used only in making Roy J. Maier Signature Reeds.

Selmer Experts Raved!

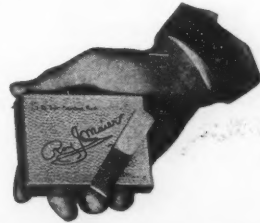
Last August I sent some of my reeds to Selmer and asked their reed experts to test them. Those finicky guys actually raved about them so much that Selmer immediately arranged to distribute my reeds nationally through their dealers.

If you'll take just one look at the glassy-smooth finish and beautifully-clean cut of a Roy J. Maier reed, you'll know it's perfectly made. Playing a dozen will prove to you how consistently good a reed can be. After a few weeks, you'll realize how long a reed can stay good when it's made like mine is—with the maximum volume of wood in the heart of tip.

Do me a favor, fellows, try a few of my reeds this week and be prepared to tell the world, "They're Great!"

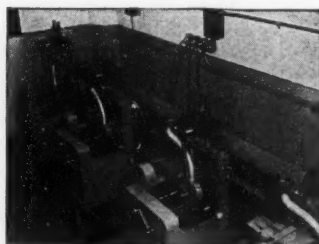
Roy J. Maier

SIGNATURE REEDS

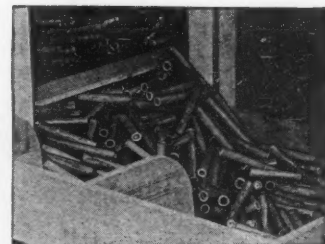


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Here's some rough-cut cane, ready to be split into segments. Wish you could see some of these beautiful choice pieces, then go through my plant with me and see how they are formed into Roy J. Maier reeds.

My reeds are packed in a silver-foil box of 25. They're graded into five strengths in a machine that finishes the tip and gauges strength at the same time! Clar. 25c. Alto Sax 35c. Tenor Sax 45c. Lower in quantities.

Government Pries Into 'Monopoly'

Milwaukee—The lid that blew off the ASCAP-BMI feud-bottle landed right in the middle of this brew-town when United States Attorney General Robert Jackson a week ago started criminal action in Federal court here against ASCAP, NBC, CBS and BMI. The government was to sue under the Sherman anti-trust act, with specific claims to be based on charges of illegal pooling of music, discrimination against composers who are not members of BMI or ASCAP, price fixing, required payment for tunes under blanket licensing despite the fact they are not used on many programs, and other "monopolistic practices." The government's case is in the hands of Thurman Arnold, Assistant Attorney General and head of the anti-trust division.

Milwaukee was chosen for the bout, having been the first city in which ASCAP power was defied. One of the nation's leading opponents of the music power group has been the Tavern Music Protective Association of Wisconsin. "We welcome the department's investigation," said Neville Miller, president of Broadcast Music, Inc. And Gene Buck, veteran president of ASCAP, from his desk in New York, also said his organization had "supreme confidence" and that any governmental probe of its activities and general setup would be welcomed, not only by ASCAP's executives, but by the member-



'Fashions in Music' in Mitchell Ayres' style tied in with "fashions in models" last month when Ayres and his band serenaded a dozen John Power's models who left New York in a plane piloted by Dick Merrill to make appearances in Florida exhibiting the latest in sunshine fashions. Shown here are Ayres and Merrill with Jane Davis, Babs Beckwith, Gene Black and Marion Whitney. The stunning thing murmuring in Ayres' left ear is a painting of Doris Gibson by McClelland Barclay, noted illustrator. It's on the plane's door.

ship's rank and file.

On the network side of the fence, the Federal Communications Commission for two years has been conducting an investigation of the workings of the chains, uncovering other alleged "monopolistic abuses," against which no action has as yet been instituted. One of the practices which the Commission severely criticized was the policy of NBC and CBS in placing talent under exclusive contract. The chains are charged with limiting the efforts of much of the best talent in the country to network programs and

arbitrarily restricting programs of independent stations. All of which was construed as "not to the best interests of the listening public." Eight hundred of the best known musical and dramatic artists in the broadcast and concert field are controlled by the two big networks. Eighty per cent of the nation's total concert business is handled by NBC and CBS concert bureaus. Both networks control their own electrical transcription companies, and their own recording companies; NBC-RCA-Victor, and CBS-Columbia Records.

BMI Rhumbas Put Cugat On Camel in Crosby's Spot

New York—While the explanation is not official, it can be interpreted as such. The reason Bob Crosby's band was dropped from the Camel cigaret Thursday night NBC program in favor of Xavier Cugat's ork was because of the ASCAP-Radio fight.

Crosby's band, it was admitted by Esty agency bigwigs, who handle the Camel account, was a definite success the year it held forth. Its Crosby rating was higher than Benny Goodman's, which preceded it. But the old Dixieland jazz tunes which the Crosby band featured are all ASCAP-owned. BMI, on the other hand, has a tremendous supply of rhumbas, tangos and other Latin-American songs which Cugat features.

So Cugat replaced Crosby. Just a case where BMI tunes could be used without changing a band's style. But remember—it's not official. The Esty boys want that "off the record" angle in there when they discuss it. Meanwhile, Crosby's band is in line for another commercial.

'Beat Me Daddy' Boys Make a Film



Hollywood—One of the screwiest, but typically-Hollywood stories of the young year came off last week when Universal bigwigs signed Don Raye (right) and Hughie Prince to appear in the new Andrews Sisters picture, now being made.

Raye and Prince are noted for their tunes, *Beat Me Daddy, Rhumba* and all the Will Bradley boogie series being from their pens. But no one thought they could act. Raye and Prince have written *Boogie Woogie Bugle Boy*, *When Private Brown Becomes a Sergeant*, *Bounce Me, Brother*, *With a Solid Four*, *Wish You Were Here* (with Vic Schoen) and *You're a Lucky Fellow* for the movie, *Leeds Music* will publish 'em.

Prince only recently recovered from a near-fatal illness. He and Raye also are known for having written *She Had to Go and Lose It at the Astor* a year ago. *Pio* by Mickey Goldsen.

Fred Hollander To Warner Bros.

Los Angeles—Frederick Hollander, longtime a fixture in the Paramount Studio music department, has been signed by Warner Bros. as a composer and conductor. First assignment for WB will be scoring of "Footsteps in the Dark."

Gardner With Herth

Washington—Jumbo Jack Gardner, pianist who became prominent as a member of Harry James' band, has left Sande Williams and joined Milt Herth's Trio here.

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THE ANS ADUMM **AM** SPECIAL DA SEE



Joins Casa Loma ... Corky Cornelius, trumpet star who for a couple of years has sparked Gene Krupa's brass team, joined Glen Gray's Casa Loma band last week, taking Sy Baker's chair. Casa Loma also hired Chuck McCamish to take Murray McEachern's spot; Dick Fisher on guitar for Jacques Blanchette, and Edmund Costanzo on tenor sax doubling trombone, for Dan D'Andrea. With a fourth trombone the band now can use its old arrangements, made useless when Sonny Dunham quit. The band is en route to California.

Virtually All Union Officers Win Elections

In ninety-nine and 44/100ths per cent of the 700 odd AFM locals around the continent, the elections last month were the "same old story." Rare were instances of top office incumbents losing out. Most of the boys who held their jobs copped them again for the dozenth or 'steenth consecutive term.

Jack Rosenberg and his entire blue ticket administration of 802 in New York are back for their fourth straight two year term. Spike Wallace and his staff, inducted a year ago, were given the come-back to head the destinies of the Los Angeles local for the coming year. Volmer Dahlstrand in Milwaukee, pulling out a record 650 vote, took his sixth straight poll win in a walkaway.

Frank Daily, former band leader and now noted operator of the Cedar Grove, N. J. Meadowbrook dancery, was elected to the executive board of the Newark local. The Dailey spot is in the Newark jurisdiction.

Pete Christman and Ernest Nordin repeat as prexy and vice pres. of the Omaha local. Giacomo (Peppy) Pepitone was reelected to the top spot down in New Orleans. George Gibbs was named head man in Boston, and other re-elected leaders include Clair Meeder (his ninth term) in Pittsburgh, Alfonso Porcelli (another ninth term) in Atlantic City and Edwin A. Lorenz in Louisville.

L.A. Union Clashes With Camera Men

Los Angeles—Relations between Local 47 and Projectionists' Local 165 (IATSE), which have been none too good for the past several months, are definitely near the open-break stage again.

Local 47 officials have claimed many times that the Projectionists' unreasonable demands have blocked their attempts to put union orchestras in theaters here. Latest flare up came in connection with the unionization of the Million Dollar theater. Once, previously, the deal was all set, when, according to musicians' side, the heads of the IATSE union demanded too much and it fell through.

Judy Gray Puts On the Khaki

Baltimore—Judy Gray, former Memphis correspondent for *Down Beat* and lately first trumpet man with the Michael Greene band here, has heard the call to the khaki and expects to be fitted for his new cavalry wardrobe this week.

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Songwriters Form Band to Plug ASCAP Tunes

BY LEONARD G. FEATHER

New York—It's finally happened; that band of song-writers, to be known as "Hits Inc.," has emerged from the rehearsal room stages and gone to Reading, Pa., for a successful try-out.

This strange aggregation of tunesmiths, who'll concentrate mostly on theater dates, was assembled with the idea of giving the songwriters a good publicity stunt for their profession and for ASCAP, as well as a useful time-filler during the lull in their activities caused by the ASCAP-networks' dispute.

O'Connor's Idea

Johnny O'Connor, of the Fred Waring office, is behind the venture. Al Lewis, writer of *Blueberry Hill* and *No, No, 1000 Times No.*, is vocalist and personal manager, while Michael Loring, from Universal pix and CBS, emcees the show and takes some of the vocals. Most of the Songwriters' band had to rejoin the Union before rehearsals could be started. Several of them hadn't touched their horns in years. But they've been getting their kicks, and with the help of Van Alexander, who straightened them out at rehearsals, they've been getting into pretty good shape on a medley of hits in which each member takes a chorus on one of his own best-known hits.

Last available line-up for the band read this way:

Alto, Al Hoffman (*I Saw Stars, Auf Wiedersehen*), Guy Wood (*After All*) and Manny Taylor; tenors, Buddy Kay (*Shades of Twilight*), Jimmy Mundy (*So Far So Good, Swingtime in the Rockies*); violins, Irving Gordon (*What Will I Tell My Heart*), Arthur Altman (*Play Fiddle Play*); violin, alto, piano and vocals: Walter Kent (*Love Is Like a Cigarette*); Apple Blossoms and Chapel Bells; Mama I Wanna Make Rhythm; Trumpeets: Ed Farley (*The Music Goes Round*), Don Jacoby; trombones, Eddie Edwards (*Clarinet Marmalade*), Buck Scott; pianos, Vincent Rose (*Avalon*), Larry Stook (*The Umbrella Man*); drums, Irving Cutler; bass, Slam (*Flat Foot Floogie*).

The presence of Slam and Jimmy Mundy gives the venture added originality in its mixed-color angle. Mundy, associated a year ago in an unhappy band-leading venture,

had lately been arranging for Ella Fitzgerald and others. Slam, who just emerged from a short-lived reunion with Slim, also was featured recently with Van Alexander's new band at Loew's State.

It's odd to see these two sepians, in the same group with white-haired Eddie Edwards of the Original Dixieland Band and bald Vincent Rose, knocking themselves out on waltzes and ancient ballads. But it's commercial, too!

Helen Carroll Leaves 'Macs'

Hollywood—Helen Carroll, the girl who teams with the McMichael boys to form the "Merry Macs" quartet, has left the group and returned to her home in New York to have a baby. Her husband is Carl Kress, the guitarist. Taking Helen's place is 21-year-old Mary Lou Cook, who now is rehearsing here with the other Macs. Carroll says she has retired from show business for good and will enjoy domesticity.

Sharon Pease Recovering

Chicago—Sharon Pease, *Down Beat*'s piano columnist, is recovering from a dangerous operation he underwent at St. Luke's Hospital here Christmas week. After more

than two weeks of treatment, Pease was moved to his home at 5118 South Dorchester avenue, Chicago, where he will be recouping the remainder of the month. His next column will appear in the Feb. 1st *Beat* and will feature Bob Kitsis, pianist with Gene Krupa. Friends may write him at the Dorchester avenue address.

Three Philly Men Switch Band Jobs

Philadelphia—After a rehearsal dispute which narrowly missed winding up in a fist fight, three of Spence Scheckter's men left the band and joined Reds Gunther's combo last month. The three are trumpeters Bob Funk and Stew Gottlieb and alto Pat Maiocco. According to the boys it was David R. Allen, manager of the Scheckter band, with whom they nearly came to blows.

Age of Chivalry

New York—Recently when Nat Lebovsky left the Jimmy Dorsey band Dorsey was in a tough spot trying to find a good lead trombonist. Friends tipped him off to a certain sliphorn man with Les Brown. Dorsey and manager Billy Burton took a look-see, liked the guy, and asked Brown if they could have him. Brown admired their forthright way of pulling a steal, but told them it would hurt his band if the man left.

"I know a man just as good," Les said. "His name is Al Jordan and he's around town here. You won't have to raid a band to get him." So Dorsey and Burton auditioned Jordan, were more than pleased, and hired him. Jordan has been doing terrific.

"The gentlemanly way to do things," said Dorsey. And Brown agreed.

Dad and Son in Fort Jackson Band

Fort Jackson, S. C.—Father and son are bugling together in the 113th Field Artillery here. Sgt. Edward Parker, 51, the rather, has served in the Army, Navy and Marine Corps, and is a former music teacher. The son, Richard H. Parker, is 21 and blows a mean horn himself. He played reeds with the Jelly Lewtich ork for three years.

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Kemp Escaped Death In Big Train Wreck

Only Slightly Cut In Crash Which Hurt 28 Others

Hal Kemp was standing in the men's toilet in a car of the crack St. Louis Limited of the Wabash Railroad Feb. 21, 1938, when the speeding train suddenly left the rails at Worth, Ill., and crashed.

Kemp was thrown from the small compartment out into the aisle, half-dressed. But he suffered only minor lacerations.

Fatal Accident Opposite

The humor of the situation made the rounds of the trade at the time, for Kemp's vocalist, Maxine Gray, suffered more serious injuries in the wreck. John Peterson, Hal's road manager, fractured his ankle.

Hal's tragic accident last month at Madera, Cal., while he was driving to his opening at the Mark Hopkins in San Francisco, was ironically enough, just the opposite of his escape in the train wreck. Hal was driving the car. With him was Kenneth LaBahn, 27-year-old saxophonist in Hal's band. Another car attempted to pass a car traveling in an opposite direction to Hal's. Unable to make the passing, at night, the driver collided head-on with the Kemp car.

Kemp's injuries at first were believed to be not dangerous. Then pneumonia developed in the lung which wasn't punctured in the crash. His death, at 6:30 a. m. Dec. 21, brought to a sudden, almost unbelievable end a career which stands as one of the most interesting of any successful band leader of today.

Hal was born in Marion, Alabama, March 27, 1905, and was weaned on music. His first professional job was playing a piano in a little movie theater, for which he was paid \$2 a week. Later he attended the University of North Carolina. It was there that he organized a dance band. By now Hal was a talented saxophonist and clarinetist.

\$32.50 for First Job

"On the band's first job," Kemp once told a *Down Beat* editor, there were six of us and we split \$32.50 between us." John Scott Trotter was pianist and Skinnay Ennis drummer in that band. Later Saxie Dowell joined on sax. Today all of them have become successful with their own combos.

Kemp and his college crew in 1930 went to Europe, just for the trip. It was kicks for Hal and his Carolina gang. They kicked around in Europe and fared best in London. Returning to the States, Hal made his first phonograph records, for Okeh. But the band didn't mean much to the general public in those days and it wasn't until 1931, when Kemp landed a long date at the late Andrew Karzas' Trianon Ballroom, that his orchestra began to climb into the "name" class.

The following year the band went into Otto Roth's Blackhawk in Chicago. It was here, during the Century of Progress Exposition, that Kemp became one of the most popular band leaders in America. He was recording for Brunswick now, featuring Skinnay Ennis' shivering vocals. And working with Trotter, Hal had perfected his unique "western union" trumpet—a crisp, staccato style which required superb musicianship. Kemp also devised a new way of scoring for saxes. Soon he was noted for his "rolling sax" section.

Born in Alabama, He Formed Band at North Carolina U.

From the Blackhawk on out Hal Kemp's name was big. He made a couple of movies and a half-dozen movie shorts. Two weeks before he died Kemp completed a short for Warner Bros., for the brothers' "Melody Masters" series featuring name bands.

Hal was a softspoken guy, rarely severe in his criticism of his musicians, and tolerant at all times. His love of classical music was paramount. Kemp once spent much time writing a story for *Down Beat* (June, 1939, issue) in which he pointed out how classical music could be utilized by dance bands, and how he constantly got ideas for his own orchestra from listening to classical records.

On theater dates, Kemp spent most of his dressing room time playing his own records on a portable phono which accompanied him everywhere. Ravel was a favorite of his, as were Debussy and the other moderns.

Prolific Recording Artist

Hal married Bessie Slaughter in her home town, Dallas, in 1932. They were divorced seven years later. Hal then married 19-year-old Martha Stephenson, New York socialite, in Pittsburgh on Jan. 13 (and a Friday at that) of '39. In July of '40 the Kemps became parents of a girl.

The first Mrs. Kemp re-married, too. Her husband now is "Slim" Swanson, nephew of the former secretary of the navy.

As a recording artist Kemp had few equals. He went on the Victor label after many years with Brunswick in 1938. Kemp liked jazz—the real jazz—but considered it unwise to feature it himself. One of his few attempts to record *le hot* was his *Jazz Me Blues* on Brunswick, which few critics panned. The best available sample of Kemp's saxophone artistry is on Victor titled *In Dutch With the Duchess* (Vic. 25718). Other songs which Hal and his band made popular single-handed are *Got a Date With An Angel*, which Ennis originally sang, and which Skinnay now uses for his theme;

The Last Photo of Hal Kemp



Here is the last picture made of the late Hal Kemp, who died Dec. 21 of injuries received in a motor car wreck in Madera, Cal. It was taken on the set of *The Road to Zanzibar* at Paramount, where Hal visited Bob Hope and Bing Crosby shortly before starting his ill-fated drive toward San Francisco. Jack Koffman photo courtesy Mel Adams.

You've Got Me Cryin' Again, Heart of Stone, Lamplight, Three Little Fishies and Remember Me?

The men who worked for Hal swore by him—and never at him. Recently he hired a young Kansas trumpeter, Dale (Brodie) Shroff, while Hal was playing his last engagement—at the swanky Coconut Grove of Los Angeles' Biltmore Hotel. Shroff worked a few nights and was stricken with appendicitis. Kemp rushed to the hospital, checked with the staff to be sure that young Shroff, a mopet fresh out of Kansas University, got the best medical attention, then visited the trumpeter and promised him his job was safe whenever he recovered and could rejoin the band.

Kemp then left the hospital and started for Frisco. He never got there.

1941 Looked Good

Kemp was a dear friend of Alex Holden, his manager. Alex managed Hal from his North Carolina classroom days until his death. Also close to Hal was Mel Adams, youthful New York publicity nabob, who handled Hal's account for five years without ever a squawk from Kemp. The year 1940 had been filled with tough breaks for the Kemp band, and Hal had been forced to make several personnel changes—an unusual thing. One of Kemp's trailers was destroyed in an accident. But the Coconut Grove engagement was successful and it looked as if 1941 would be a far better year when

Fate

Los Angeles—John Scott Trotter, now musical director for Bing Crosby, and former arranger and pianist for the late Hal Kemp, revealed here that Kemp always traveled by auto from one engagement to the other and that, although he probably drove hundreds of thousands of miles during the past 10 years in this way, he had never had an accident in a motor car.

The crash in which he died was his first—and last.

Hal headed for Frisco's Mark Hopkins Hotel to start it.

Every leader has his following of loyal supporters—and a smaller following of knockers. Kemp was one of the few in big time whom everyone seemed to like and respect. Of all the deaths in the trade in 1940, Hal's was the most shocking and far-reaching.

Kemp Ork Still Without Leader

San Francisco—The late Hal Kemp's orchestra, currently at Mark Hopkins Hotel here, is continuing without a leader. Even on network sustaining programs the band has performed with members of the group, including Porky Danders, Ben Williams and Bob Allen, acting as front men.

No decision has been reached as to who will take over the group, although Skinnay Ennis and Bob Allen seem the most likely possibilities. If Ennis does he'll have to drop the L. A. studio group he has been using on the Bob Hope show. Kemp was buried in Charlotte, N. C., late last month with band leaders and friends from throughout the United States present for final rites.

Abato a Longhair

Baltimore—Jimmy Abato, known for his alto work with Whiteman, Glenn Miller and others, is now in town playing first chair clarinet with the Baltimore Symphony.

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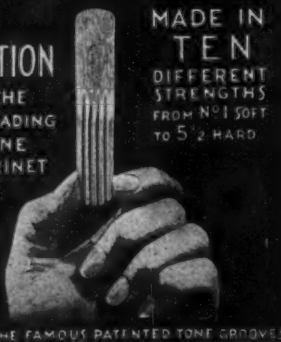
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Mercer Ellington Joins Dad

(From Page 2)

most fair of all trade papers," said Ellington. "Never an issue goes by but what members of colored bands are spread through the issue via news, feature and human-interest articles, and pictures."

Mercer Joins Father

Turning from racial problems, which are always distasteful to him, the Duke then discussed plans

for his band. His son, Mercer Ellington, has joined Duke and with Billy Strayhorn will remain a permanent member of the arranging staff.

"After spending \$8,000 for a musical education for my son I will now have a chance to realize the returns," said he. "Mercer will sit at my right hand during 1941 and write compositions under his own name. He'll do much arrang-

ing as well as composing."

With training obtained at Columbia University, Mercer thus starts his career in earnest. His attempt last year to lead a band was premature, he admits. Mercer plays three instruments. He now is at Casa Manana, Culver City, Cal., with the Ellington band after spending several days with his mother in Washington, D. C., where she was recovering from a

serious operation.

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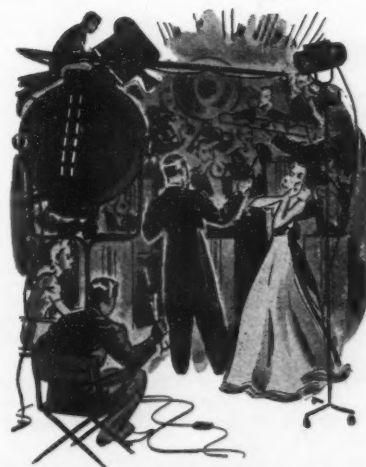
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Kaycee Local 627 Prospered During 1930 Boom Days But Moten Band Gave Way to Basie, Kirk and Younger Swing Outfits

BY DAVE DEXTER, JR.

(Conclusion—Part 2)

DURING THE BRIEF period in 1930-31 when Bennie Moten, George E. Lee, Andy Kirk, Jap Allen, Paul Banks and other band leaders in Kansas City were competing against each other, the long-inactive colored musicians' local No. 627 became all-powerful. By now hundreds of musicians from throughout the Southwest were making Kaycee their home. And all of them became affiliated with "627" and William Shaw, who recently was reelected president for the fifteenth straight year.

Shaw, a former barber who during the World War played flute and piccolo alongside Noble Sissie in an army band, counted only 40 members of the union when he took over as president. But by 1935 its membership had grown to more than 400. The colored local under Shaw's leadership raised scales, gradually placed more union orchestras in the city's nighteries, and eventually outclassed the white local in prestige.

Moten Clicks in East

Moten's band, with Basie, Harlan Leonard, Walter Page, Lips Page, Eddie Durham, Ed Lewis, Jimmy Rushing and others now prominent, finally broke up in early 1932, but only after becoming a national success. Its first trip east was in 1928, when Moten played the old Paradise Ballroom on Michigan avenue in Buffalo. After a sensational season there Moten returned home, only to go east again in '29 to play the entire summer at Celeron Park on Lake Chataqua in Jamestown, N. Y. A third tour later, booked by Maceo Birch, now Basie's personal

manager, took Moten to the old Lafayette Theater on New York's Seventh avenue, and the Savoy Ballroom. According to Leonard, whose band is Kansas City's 1941 hope in the jazz field, along with Jay McShann's, the management of Connie's Inn wanted to sign Moten for the entire summer of '30. Fletcher Henderson was at Connie's at the time but Moten's records were selling so well the boss figured Bennie would be a better draw. Bennie had committed himself, however, to Harry Duncan to play Duncan's Fair-land Park Ballroom that summer. So Moten and the gang ("we panicked every other night coming back," Lips Page recalls) returned to Kansas City for the Fair-land job. It was Moten's biggest chance at national fame—and he muffed it because he kept a promise to a man who had always played fair with him.

Pete Johnson

Basie Out on His Own
But promoter Sam Steffel grabbed Moten that fall and routed the band on a theater tour in the east. Steffel is the man who placed Andy Kirk's band behind Blanche Calloway for the same theater circuit that year. When Moten fin-

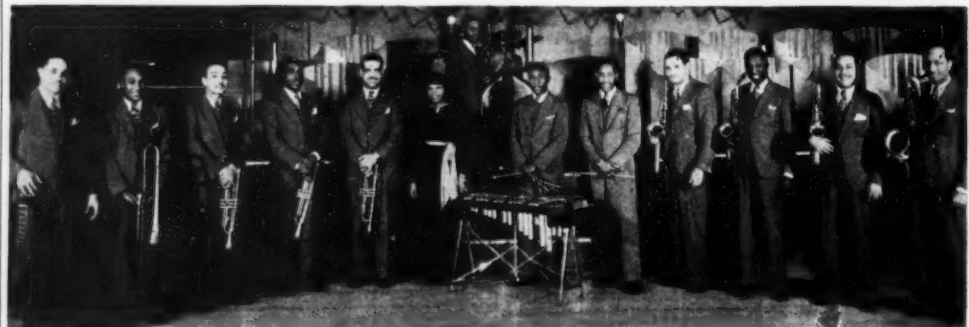
ished up he returned to Kaycee for the last time. Shortly afterward his trombonist, Thamon Hayes, took over what was left of the band.

Basie, Walter Page, Ed Lewis, Lips Page and a couple of others broke away from Hayes and formed Basie's own group, adding Jesse Price on drums. Leonard and the other Moten men stayed with Hayes. But after two years Thamon had trouble with the union and left the music business. Leonard took over the Hayes band.

Without his best musicians, Moten tried to reorganize. But his big days were gone. He and George Lee were on the coasts.

him and Mary Lou. The rest of the boys piled in the rear with the horns. Mouse would drive to the job and as we drove up to the door of the ballroom or Armory we were playing he'd reach back, get a chauffeur's cap, and put it on. All of us would get out a block away and stroll up to the entrance as if we were big-timers. Mouse timed it so that as soon as we arrived he would drive up in the truck, jump out, salute us all, and start unloading the horns very impressively. He got paid extra for that and he and I also made a little extra herbs by owning the truck."

Basie was playing a ratty, smoke-filled hangout called the



Kirk's Clouds of Joy in 1935 at Fair-land Park, Kansas City, posed for this shot with Pha Terrell, vocalist, acting as front man. Left to right—Ted Brinson, guitar; Theodore Donnelly, trombone; Earl Thompson, Bob Hall, Harry (Big Jim) Lawson, trumpets; Mary Lou Williams, piano; Booker Collins,

bass; Ben Thigpen, drums; Terrell; Dick Wilson, tenor; John Williams, alto; John Harrington, alto & clarinet, and Kirk, baritone. A year later Andy took this gang to New York. When Count Basie followed him east it marked the close of a colorful, history-making era in the Heart of America city. *Down Beat* Photo.

How Bennie Moten Died

There was something new in the music of the younger Andy Kirk and Basie and Leonard bands. They had drive, and a swing, and they played with unusual ear to intonation and phrasing. Desperately, Moten and Lee combined, rounding up a band to play a black and tan niter at 15th and the Paseo called the Harlem Club. The club folded after a brief run.

On April 2, 1935, Bennie Moten died while undergoing a tonsilectomy. Some musicians say a young colored interne let the knife slip, snipping a vein in Bennie's throat. From all over Missouri, Texas, Nebraska, Oklahoma, Iowa and Kansas, musicians sent flowers for the funeral.

Kirk's Clouds Favorites

Lee kept going, alone. The last six years have been tough for him, and he is aging, but he still has a following. Today he says his old Brunswick discing of *If I Could Be With You* was his best recording, and that, at one time or another, Baby Lovett, Ernie Williams, Thamon Hayes, Herman Walder, Orville DeMorris and Lon Tolbert all worked under his baton.

Kirk's Clouds of Joy became the city's favorite. But by late 1936 the era of prosperity had passed and the Heart of America town was no longer the mecca for musicians seeking easy jobs and big money. Non-union bands, the jukeboxes, ASCAP fees for taverns and a half-dozen other factors had affected employment. Even Kirk had to hustle to get jobs. This writer recalls that the entire Clouds of Joy, including Mary Lou Williams at the piano, could be hired for a Friday night college party for \$90—transportation included.

"Mouse Randolph, the trumpeter, and I jointly owned a little 1½-ton truck," Kirk remembers. "Mouse drove it and I sat up front with

Reno Club, on east 12th street. Kirk had a 1936 summer job at Duncan's Fair-land Park. Leonard was experimenting with kid musicians and worked only occasionally. From the east came a young jazz enthusiast one night, bent, as usual, on hearing blues singers, boogie pianists, and maybe—if he were particularly lucky—a good jump band. He was John Hammond.

Hammond heard Kirk at Fair-land first, for Kirk was better known and far more popular than the smiling, stocky pianist who played slow blues with an 8-piece outfit at the Reno. But Basie was more to Hammond's liking. John made Benny Goodman hear Basie on an early-morning W9XYZ sustainer. Benny, playing Chicago's Hotel Congress, was enthusiastic—especially about the rhythm section. They called in Willard Alexander, Goodman's booker, of MCA, and he agreed that something "might be done" with the Basie man and his band. So Basie left Kansas City that fall, went into the Grand Terrace, fared poorly,

but later started clicking after changing his band around and making it more "commercial," and Decca records picked him up. Kirk also was on Decca by now, Andy's young manager, Harold Duncan (son of the Fair-land Park manager) having swung a deal with Jack Kapp.

Johnson and Turner 'Tops'

With Kirk and Basie gone, Pete Johnson and Joe Turner became top men. Harlan Leonard had the task of filling the Basie-Kirk vacancy, and has done it well since 1936. Turner was a tall, clean-cut guy who once tended bar in Kaycee. While he mixed drinks he shouted the blues. His songs became so popular that he went out on his own in 1930. Johnson could accompany him better than anyone else. They worked many a spot, but the old Sunset at 12th and Woodland was the best of them all. There Pete and a 3-piece band (around about 3 a.m. others sat in until sometimes Pete would look around from his chair and see six saxes and four trumpets taking turns in the jams) played dance music—all blues—with Joe shouting and yelling "Well Good Maw-nin'" or "My Maw-nin' Glory," or, more often, "Roll 'em Pete, and let 'em jump for Joy."

Beer was served in tall tin cans, by the quart, and it was 15 cents a serving, pay when it's put on the table in front of you, please. Pete kept a jigger of gin filled near his keyboard, sipping it quietly, never becoming noisy. When they "felt it," Pete and Joe would start a boogie which might run anywhere from 10 to 75 consecutive choruses, Joe singing a few, Pete taking a few, the tenor comin' in, and so on. Occasionally the colored patrons got excited and threw themselves on the floor, completely hysterical by the rhythm and atmosphere. A brown arm reaching over from the bar shoved those persons out of the way, under a table. It wasn't considered good etiquette to

(Modulate to Page 13)

Joe Smith One Of the Boys

Joe Smith, cornet player whose best work is on Bessie Smith's and Fletcher Henderson's old records, spent a lot of time before and after his Henderson period playing Kansas City joints. Jack Teagarden recalls that while he was playing the Baltimore Hotel 10 years ago he got his kicks in a niter on the south side of town listening to Joe's muted horn on the blues. "The spot was fixed like a jail," said Tea, "and the band played in a cell."

Smith died in 1936 of tuberculosis, in New York, after becoming ill in Kansas City, where he lived with relatives.

ART ROLLINI



Richard Humber Orch.

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Basie Blasts at Leaders Who 'Desecrate' Classics

"They're desecrating America's beautiful old melodies and favorite music!" That's what Count Basie charges is being done by the nation's swing bands.

"Now that ASCAP's modern music has been barred from the radio networks," says Basie, "the bands must turn to the old public domain music for their swing material."

Consequently radio audiences are hearing over and over again the swing versions of beautiful American folk music which are sacred in the original form to millions of people.

"Mine is an out-and-out swing band," Basie declares, "but I'll not go on the air if I have to resort to these beautiful compositions for my swing material. I've never had to swing the classics or these old melodies and I never will! I'm not taking the part of either ASCAP

or the radio networks. I just want to see the whole mess straightened out so that we leaders of swing bands can go back to our normal course of events."

Basie explains that it is not the fault of the bandleaders that they are reviving old music in swing time. He opines that the current mix-up forces them either to do this or not go on the air.



Blasting Brass . . . Vaughn Monroe leads his own section at Boston's Hotel Statler. With him are (left to right) Joe Connie, Al King, Monroe, Dino Digeano and Bobby Nichols. The band records for Bluebird and has made tremendous progress the last few months with Monroe's deep-chested vocals and trumpet playing a prominent role in the rise. Band is a favorite throughout the New England states.

Benny Meroff's Wife is Free

Chicago—Benny Meroff was divorced Jan. 3 by the former Florence Gast, blonde dancer and singer, who testified before Judge R. F. Desort that the band leader was "mean, surly, selfish, temperamental and self-centered" and often told her:

"The show comes first. You and Diane Alyce come second."

Diane Alyce is the Meroff's 11-year-old daughter. The former Mrs. Meroff, a native of Kankakee, Ill., appeared for many years with Meroff's band as featured vocalist. She won custody of the daughter as well as a divorce.

Jump on the bandwagon—for \$3 you can have *Down Beat* every two weeks for the next year.

'Anthologies' Issued Next Week by Decca

New York—Two albums of "unadulterated jazz," including both white and colored jazzmen and their efforts, will be issued in album form next week by Decca.



Bechet

The albums, each containing 12 sides, will be titled "Anthology of White" and "Anthology of Colored" Jazz.

In the white collection will be examples by Jack Teagarden, Red Norvo, Benny Goodman, Joe Venuti, Jimmy Dorsey, Tommy Dorsey, Casa Loma, Joe Marsala, Wingy Mannone, Bunny Berigan, Ray McKinley and others. The colored collection will offer hot platters by Coleman Hawkins, Earl Hines, Fletcher Henderson, Duke Ellington, Sidney Bechet, Andy Kirk, Count Basie, the late Johnny Dodds, Albert Ammons, Jimmy Noone, Jimmie Lunceford and others.

Each album will sell for less than \$3, according to Decca officials, including explanatory material and personnel listings compiled by Dave Dexter, Jr., of *Down Beat*'s staff.

Weems Men Wed In Indianapolis

Indianapolis—Two years ago Elmo Tanner of Ted Weems' ork up and married Eleanor Jones while the Weems band was playing a theater here.

Last month, Rex Kelly, guitarist, and Ralph Blank, pianist, both with Weems, also chose this town as the place to be wed. Kelly married Miss Florence Burdock. Blank married Miss Gertrude Redenious. Both are Chicagoans.

Mr. and Mrs. Tanner now have a 10-month-old baby. Blank, who recently thought he was about to be drafted for military training, was placed on the deferred list because of an arm injury.

Are women incapable of appreciating jazz? Read what Marvin Freedman says in the Feb. 1st *Beat*—out in just two weeks. The women will love it—and so will you men.

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Windy City News—

5-Man Wingy Band Okay in Chicago; Bean is on Piano

BY TED TOLL

Chicago—"Some-folks-call-me-Capri" Mannone finally opened a couple of weeks ago at the new Brass Rail on the corner of Randolph and Dearborn. It's a well laid out little spot, commercially, with a balcony all around the place over which customers can drool and listen to the Dixie. But from the standpoint of the boys sardined onto what a colossal opti-



Mannone

mist might dare to call the bandstand, the joint is bad. Including his own drop-beat horn, Wingy's using five men, but fine, and trombonist Warren Smith has to stand (they all have to stand except Floyd Bean on piano and drummer Jim Barnes) with one foot on the stairway leading down from behind the bar, or else he has to choose between Wingy's or the bartender's neck to jab his slide into. Bob McCracken, strictly deep-down-under clarinetist, fills out the combo, which gives good with the old two-beat tunes.

Sterling Bose in Town

Sterling Bose has been working in town for several weeks at a little joint called Muggsy McGraw's, across from the Chelsea hotel on Wilson Avenue. That whole northtown sector sags with Bose's beat when he gets on. Outfit's only a trio.

Jerry Shelton has an inside track on the Stevens Hotel Continental Room job following Griff Williams. . . . The King's Jesters have been doing their always-to-be-depended-upon bangup job down in the Blue Fountain Room of the LaSalle. Their long date at the same spot a couple of years back won them scads of friends, and it's paying off good now.

Changes in Scott Band

Their respective bookers gave Ray Scott and Ray Noble hell for openly preferring certain men and sections of each other's band to their own. But Scott meant it. When the band left the Blackhawk a week ago to tour, Noble's first horn man, Hy Small, was in the Scott brass section. Trombonist Eddie Kolyer of the busted-up Will Osborne crew is also with Scott. Other changes just made find "Hawk" Kogan on tenor; Sam Levine, ex-Louis Prima man, on trombone; Ralph Nazer, formerly with Lopez, on third trumpet, and brunet Gloria Hart, late of the George Olsen aviary, on the chirps instead of Jacqueline Panette.

Artie Ryerson and alto man Charlie Spero both had their Christmases badly marred when their mothers died, Artie's the day before Christmas and Charlie's on Christmas day.

Bob Strong Impressive

Bob Strong's one-nighter at the Savoy ballroom had the natives stomping. There's a local band

that Chi can stack up against any big time outfit in the country. Bill McMann took Earl Hoffman's trombone chair when Earl joined the State & Lake pit band. Drummer Herm Kapp had a serious eye operation but is back behind his battery now. Mac McGrath subbed for him.

The Brevoort Hotel danceteria opened New Year's eve with Duke Yellman's band featuring Tommy Rigby's solo piano. The Brevoort has never had dancing, so the big job here will be to get the folks in the habit of thinking of the place when they have some stomping to take care of.

Some may agree with Panassie that Jimmy Noone is "a thousand times better a clarinetist" than Benny Goodman. For those who do, Jimmy can now be dug playing his stick at The Coach, Gold Coast nitery on Rush street at Delaware. Baby Dodds is working the job with Jimmy.

P.S. Wingy's Brass Rail job is proving such a drag that rumors have at least one of the boys quitting.

'Corny Story'

Barney Gallant forwards this one to the Beat:

"The baby ear of corn asked its mama where it came from. 'Hush, darling,' answered the mama corn. 'The stalk brought you'."

Four Musicians Get Discharge Papers From Marine Band

Los Angeles—Bill Jones, bass player and right hand man for Charlie Marlow (Margulis), is the latest musician to receive his honorable discharge from the 22nd Marine Corps Reserve Battalion, called to San Diego for active training in November. Others who received honorable discharges during the past month because of dependents were Don Daniels, trombone with Manny Strand's Earl Carroll Theater orchestra; Sinclair Lott, prominent studio musician and former member of the L. A. Philharmonic (horn), and Frank Lynch (sax). They were among a group of some 15 local musicians who enlisted in the Battalion to become members of its band, believing that their duties would consist of nothing more than a band rehearsal one night a week with an occasional parade. They were shocked when orders came that took them away from good jobs and put them in the training camp at less than \$30 per month.

Those discharged said that "army life" was okay and that they really enjoyed the training but added that "there was so little time for practicing that it would have meant the end of musical careers for serious musicians."

Immortals of Jazz

Son of Edward Waller, a minister, Thomas (Fats) Waller was born May 21, 1904, in New York City. His father started him on organ but Fats felt he wasn't "cut out" for a church career and ran away from home to escape it.



In 1921 he formed his own band, playing piano, and after that failed he worked with Fletcher Henderson and Erskine Tate, in Chicago. Going back as a solo act, Waller later hit the jackpot while broadcasting over WLW in Cincinnati. Again he formed a small band. And this time it stuck. Fats' great records, both solo and with small bands, helped his popularity immensely, as did his own jazz compositions, *Honeyuckle Rose* and *Ain't Misbehaving* among them. One of the best natured of all pop artists, his humor has been one of the chief factors for his rise, along with his impeccable musical ability and showmanship. Married and the father of two sons, Maurice and Ronald Waller, Fats drinks Scotch, drives a Lincoln, never gets perturbed, and constantly enjoys life to the fullest with never a worry about tomorrow. A sterling artist, a master showman, and a jovial gent all in one, Waller is nominated by *Down Beat* for its *Immortals of Jazz* tribute. The church lost a rare character when Waller ran the other way.

D. E. D.

Number One Ellington Fan



Chicago—This is Dick Baker, 24-year-old pianist and jive singer at WJJD and WIND, who owns virtually every record the Duke Ellington band has made. Baker, a terrific artist in his own right, recently wrote two tunes, titled *The Duke's Back Again* and *The Duke Tunes Up*. Big and genial, Dick has a 20-month-old son he calls "Jughead." Dick has been playing piano since he was 2½ years old. But he never took a lesson! *Ray Rising Photo.*



On Their Knees milking the crowd out front at Beverly Hills, Cincinnati, are Dee Keating and Phil Brito of Al Donahue's vocal department. The two do a bangup job with both lyrics and antics. And recently when Donahue was laid up sick, Brito fronted the band in A-1 fashion. The band, which in days past has been a society unit, is now one of the kickingest of the jump crews. Tom Rockwell's General Amusement Corp. has just taken over its management from William Morris.

RAGTIME MARCHES ON . . .

TIED NOTES

KELLY-BURDOCK—Rex Kelly, guitarist with Ted Weems' band, and Florence Burdock, of Chicago, in Indianapolis last month.

BLANK-REDENIOUS—Ralph Blank, pianist with Ted Weems' band, and Gertrude Redenious, of Chicago, in Indianapolis last month.

SILVERS-SKILLMAN—Lou Silvers, music director of the Lux radio show, and Lavonne Skillman, Dec. 10 in Mexico.

BALLOU-THOMPSON—George Ballou, staff member at WIOD, Miami, and Dorothy Fern Thompson, musician, in Ft. Lauderdale, Fla. recently.

BENORIC-BEATTY—Steve Benoric, alto and clarinet with Larry Clinton, and Veronica Beatty, ice skater, last Oct. in Atlanta but just revealed.

COOK-ONDEK—Edmund Cook, with Charles Masters' ork, and Irene Ondek, in Duryea, Pa. recently.

GREEN-BROWN—Marcelus Green, trumpet with Erskine Hawkins' band, and Dolores Brown, vocalist with same ork, recently.

RANDOLPH-McMAHON—Lester A. Randolph, of Carl Ravazza's band, and Margaret June McMahon of St. Louis, in that city recently.

WORTH-PETERKA—Elton Worth, Omaha, Neb. band leader, and Eleanor Peterka, in Council Bluffs, Ia. recently.

GRAY-MACHELL—Harold Gray, piano with the Bert Niosi ork, and Muriel Machell, in Toronto, Dec. 20.

LOWERY-JOHNSON—Fred Lowery, blind whistler with Horace Heidt's band, and Grace Johnson, in Las Vegas, Nevada, recently.

BENSON-FEITNER—Ray Benson, ork leader, and Lillian Feitner, in Middletown, R. I., Dec. 22.

BOURNE-CLOW—Dwight Bourne, musical director, WOAI, San Antonio, Tex., and Louise Clow, harpist, short time ago in Los Angeles.

CULVER-MAASSEN—Carol Jack Culver, musician, and Marjorie Lucille Maassen, December 17, in Bismarck, N. D.

FINAL BAR

MARLEY—Francis, 20, alto sax with Earl Gardner's band, Dec. 10 of injuries sustained when he was struck by two cars on highway outside East Lansing, Mich. night club where band was working.

GOOD—Ardean, 19, vocalist with Earl Gardner, killed instantly in accident which fatally injured alto saxist Francis Marley (obituary above).

MAXWELL—Leon, 44, musician, Dec. 5 at U. S. Naval Hospital, Philly. His home

was in Bridgeton, N. J.

KEMP—Hal, 36, the band leader, Dec. 21 in Dearborn Hospital, Madera, Cal., when pneumonia set in after several ribs and a thigh were broken in an auto accident there Dec. 17.

TILLINGHAST—George, for 9 years pit drummer at the Earle Theater, Washington, D. C., December 19, following a brief illness. He is survived by his wife and one son.

HILL—Billy, 41, song writer, of a heart attack in the Hotel Essex, Boston, Dec. 23. He had been ailing for some time.

ORGAN—William S., 37, drummer with Bill Cave's Society Orchestra, at his home in Sharon, Pa., Dec. 21, after a brief illness.

STOCK—Albert V., 41, former ork leader and radio executive, in Mt. Carmel Hospital, Detroit, day after an automobile smash-up on Dec. 15. His wife, Marcella, was also fatally injured.

NEW NUMBERS

PRAY—Twins, a boy and a girl, born to Mrs. Art Pray recently at Des Moines, Ia. Dad is tenor saxist and business mgr. of Skippy Anderson's band.

SCHAEFFER—A daughter, born to Mrs. Joe Schaeffer, in Pittsburgh Dec. 9. Dad is a pianist and arranger.

SCOFIELD—A daughter, born to Mrs. Gordon Scofield, in Pittsburgh Dec. 8. Dad is with Marty Schramm's band there.

HICKMAN—Delores Irene, born recently to Mrs. Sylvester Hickman in Chicago. Dad is bass man with Richard Fox's ork.

FAIRCHILD—Frederick Dean, born recently to Mrs. Don Fairchild at Berwyn, Ill. Dad is pianist with Tiny Hill's band.

WILLIAMS—Holly, born to Mrs. Griff Williams in Passavant Hospital, Chicago, three weeks ago. Dad is the band leader.

LAUGHLIN—Bruce Randolph, born to Mrs. Johnny Laughlin in Washington, D. C., Dec. 11. Dad is 88 man at the Lotus.

GOETZ—A son, born to Mrs. Al Goetz a month ago in Milwaukee. Dad is first alto man with Max and his Merry-makers.

ABATO—A daughter, born Dec. 17, to Mrs. Jimmie Abato at Baltimore, Md. Dad is the former Meroff, Miller, and White-man sideman.

HOUCHE—Gay Charmaine, born to Mrs. Kenneth D. Houchen in Memorial Hospital, Cheyenne, Wyo., Dec. 18. Dad has band on Hollywood Folies show.

LOST HARMONY

LONG—Marcia Brenner Long, musician, from Chester Long, musician now with WIRE in Indianapolis, in Cincinnati Dec. 18.

CHORDS and DISCORDS

Said Jack Teagarden To the President - -

New York City

To the Editors:

The following is a copy of the telegram Jack Teagarden, the "King of the Blues Trombone" sent President Franklin Roosevelt apropos of the ASCAP-BMI squabble.

HON. FRANKLIN DELANO ROOSEVELT
PRESIDENT OF THE UNITED STATES
WHITE HOUSE, WASHINGTON, D. C.

THERE IS A FIGHT WAGING BETWEEN THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS; AND BROADCAST MUSIC INCORPORATED, A COMPETITIVE COMPANY, ORGANIZED BY RADIO NETWORKS, WHICH, UNLESS A PEACE IS EFFECTED, WILL INTERFERE WITH THE BROADCASTING OF THE WORLD'S GREATEST MUSIC INTO THE AMERICAN HOME. AS ONE OF THE MANY ORCHESTRAL LEADERS AFFECTED BY THIS FIGHT, MAY I ASK YOU TO INTERCEDE AS AN ARBITER, OR APPOINT A COMMITTEE TO BRING PEACE AND AMERICAN UNITY INTO THIS SITUATION?

JACK TEAGARDEN
724 FIFTH AVENUE
NEW YORK, N. Y.

I thought this might be of interest to you and other musicians.

PAUL WIMBISH

'I Didn't Walk Out On Bob Chester'

New York City

To the Editors:

I am writing with reference to the article on page 3 of the Dec. 15 issue of *Down Beat*.

I did not walk out on Bob Chester! We were doing a one-nighter in Charleston, S. C., when I became very ill and had to be rushed to New York. I am still there, and under doctor's orders not to leave for at least a month.

Neither am I engaged to marry Alex Fila, "young first trumpeter now with Benny Goodman" or anyone else's first trumpeter.

DODIE O'NEILL

Who Told Panassie He Was a Critic?

Lansing, Mich.

To the Editors:

I am not a critic, but I have often wondered who told Hugues Panassie that he was. I think my ideas on modern jazz are as good

as his any day and twice on Tuesday.

For a long time I've been an admirer of Jimmy Dorsey's saxations, but when I heard Larry Clinton's *Toselli's Serenade*, and that beautiful hot alto of Steve Benoric's, my admiration changed hands. For tone, technique, ideas and push, I don't see how this alto chorus will ever be bettered (not even by Mr. Sax).

C. W. B.

'Kaycee Sure Was A Hot Spot'

Kansas City, Mo.

To the Editors:

The Kansas City jazz story was the nuts, and recalls the old Kaycee Junior Nighthawks, a gang of kids, who were taught jazz by George E. Lee. In that kid band were Carl Cons, now of *Down Beat*; Norman Patterson, Walt Hampel, Pete Jackson, Les Boyer, Max Doehler, Dick Meisburger, Phil Wilson, Jerry Hodges, Francis Wallis, banjo. Yea, banjo. Lee used to come over to the Newman Theater (back in the days of Coon-Sanders' reign at Hotel Muehlebach) and teach 'em how to jazz it. I wonder if those kids remember those days, and Guy Davis "managing" the outfit? White or black, Kaycee sure was a hot spot.

H. MILLER

Double-Talk Dept.

New York City

To the Editors:

We have come to the parting of the ways! Here I thought we were soul-mates, because of our mutual interest in Maximilian, my dream man, but the horrible way you allowed Sharon Pease, the brute, to ignore the noble work of my confreres and conspirators, Herman (Cutie-pie) Rosenberg, and George (Glamour Pants) Avakian, in discovering, aiding and abetting Art Hodes is absolutely gruesome! Dan Qualey, phooey! He's an okay ex-bartender, and if he's a Brooklyn Dodger fan, he's my friend for life, but I demand an apology of the personal type, and also of the printer's type, giving credit to (Modulate to next page)

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Chords —

(From Page 10)

Hoime and Georgie-Porgie. Besides, who says Qualey "discovered" Hodes? It's fifth columnist work—and if you don't do something about it swift like a toboggan slide, I'm going to write my nearest congressman, even if he is a dirty Democrat. And that proves how furious I am!

Also, another complaint! What's the idea of saying Gene Williams tries to affect a "bland and worldly attitude" and maligning his home-cooking (you know that's my favorite Maxie record) because I think he's the most unaffected person and a wonderful cook besides, so there!

To get back to Art, you really ought to dig him when you come to New York. As for your correspondents, I am now perniciously peeved at Pease!

MARY (K FOR KAMINSKY) AVAKIAN

P. S. We dare you to print this.

RUTH CUMMINGS
RAY W. FULLER, JR.
JOAN SOUTHWORTH
TED CHANDLER
GEORGE BRUNIS
JOSEPH GRAUSE
BOB THIELE
JOHN B. ARMSTRONG
ROD CLESS
DUKE DU VALL
EDDIE GALLANT
ROBERT S. GLADE

(THE DIRTY DOZEN)

British Fan Blasts BG's Cootie Deal

Little Bradfords, Braintree, England

To the Editors:

I have just learned, with the greatest regret and disgust, that Mr. Benny Goodman has succeeded in enticing Cootie Williams away from the Duke Ellington orchestra. I find his action as contemptible as his clarinet playing. Evidently the "King of Swing" has no artistic conscience whatsoever.

However, I've no doubt that, in comparison with the Duke, Mr. Goodman's band will continue to sound like a bunch of tired business men and usurers seeking recreation in music. The trouble with jazz today is that there are more business men than musicians engaged in it.

S. F. DANCE

Calling All Teas!

Boston, Mass.

To the Editors:

I'm sure that lots of Jack Teagarden's trombone lie muted in dusty record stacks because the junk store fraternity passes them over quite understandably. Since I can't afford to buy all the possibilities that certain finds of mine imply, here is an invitation to all Teagarden men to carry on with me. Anyone who is interested can have my information to help him strike out in his own territory.

BILL McMORROW
96 Dunster Road

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THE OLD COLONY PRESS

Norwood, Massachusetts

Billy Bissett's gang had a royal New Year's celebration while playing the Santa Rita Hotel in Tucson, Ariz. Shown here, left to right, are Bob Shimp, accordion & piano; Jack Baker, Bruce White, saxes; Bill Morgan, drums; Alice Mann, vocals; Harlan Kewish, bass; Hank McCarty, trumpet; Byron Dalrymple, sax, and Billy Bissett, leader. Bissett for many years was one of London's favorite band leaders.

Nothing 'Scotch' About This Laddie



Los Angeles—Billy MacDonald, leader of the Royal Highlanders combo, gets in between two lassies, Miss MacTavish and Miss MacGregor, dancers formerly with Sally Rand and now appearing in the M. G. M. pic *Ziegfeld Girl*. MacDonald and his "Loch Lomond" crew later went north to Seattle to appear at Trianon Ballroom. His band is a "comer" for '41, say L. A. music men.

Mike Riley, Red Graham Big Click

Newark, N. J.—The Hour Glass Cafe, Newark's \$75,000 nitery, set a new attendance record when more than 1,000 persons jammed every available space to hear the music of Mike Riley of "Music Goes 'Round and Around" fame and his jam outfit. Mike's hot trombone take-offs and his novelty acts panicked the cats. Vocal requests were well handled by Red Graham, former University of Missouri ork leader and gridiron star.

Ray Robinson
ACCESSORIES



QUALITY THAT ALWAYS SATISFIES

More P. D. Songs Listed by BMI

New York—Here are additional songs which may be played on the air, as announced by BMI. These tunes, all of them in public domain, may be added to the list of those printed on page 3 of the Jan. 1 *Down Beat*:

Darling Nellie Gray	Old Oaken Bucket
Dark Eyes	On Wings of Song
Disile	Pavane (The Lamp is Low)
Evening Star	Prelude in C Sharp Minor
Flight of the Bumblebee	Reverie
Funcluli Funcluli	Romeo and Juliet (Our Love)
The Girl I Left Behind Me	Scarf Dance
Hail Hail the Gang's All Here	Schubert's 'Unfinished' (Song of Love)
He's a Jolly Good Fellow	Silent Night
Home on the Range	Silver Threads Among the Gold
Humoresque	Skater's Waltz
Home Sweet Home	Song of India
Hymn to the Sun	Song Without Words
I Dream of Jeanie	Songs My Mother Taught Me
I Dreamt I Dwelt in Marble Halls	The Swan
I'll Take You Home Again Kathleen	Swanee River
In the Gloaming	Swing Low Sweet Chariot
In the Hall of the Mountain King	Tales from the Vienna Woods
It Was a Lover and His Lass	Traumerel
John Peel	Tchaikowsky's 5th (Moon Love)
La Cucaracha	Two Guitars
La Camparsita	Valce Triste
La Colondrina	Villa
La Paloma	Volga Boatmen
Largo (Handel)	When You and I Were Young Maggie
Liebestraum	Yankee Doodle
Listen to the Mocking Bird	

Enoch Light Raring to Go

New York—"It's been a long and hard pull," says Enoch Light, "but we are not unmindful of the terrific luck we had in getting about at all, and we hope this luck isn't going to forsake us now but will help us through this period of re-organization and see us die."

Light, who nearly died of injuries sustained in a motor car crash last June 2, is rehearsing a new band—a band which will be geared for hotel spots. Light will use fiddles. Jules Mendelsohn, drummer, is helping Enoch get started. Tom Kennedy remains personal manager.

Al Donahue Back To GAC Banner

New York—Al Donahue returned to the GAC fold after a spell with the Wm. Morris agency. He signed a contract with GAC for five years, effective Feb. 17, when a 60-day notice to Morris expires.

Last fall Donahue and GAC tangled, and the leader left in a huff.

Ray Noble to N.Y. Strand

Chicago—Ray Noble has ended a 30-week stand at the Palmer House here and is scheduled for a stretch at the Strand Theater, New York, early in February.

His successful Chicago stay was one of the longest in current name band history.

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Herb Quigley.....Andre Kostelanetz
Jack Schwartzner.....Willie Farmer
John Philip Sousa, 3rd.....(Conductor)
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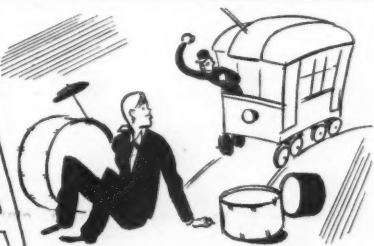
BAND INSTRUMENTS ★

Presents

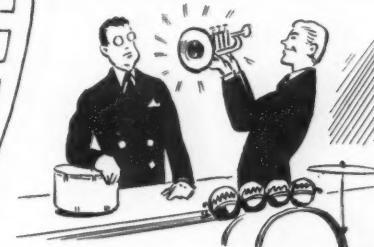
Johnny McGee



Johnny McGee didn't always play his famous Cornet. In his home town of Philadelphia, he originally played drums—whenever he could get jobs. One day . . .



. . . he got a job on the other side of town. Lacking a car, he hauled his drums and traps down to the street and hoisted a trolley. "You don't want a trolley, Doc," the conductor told him, "you need a moving van!" So McGee . . .



. . . lugged his drums and traps to the other side of town on foot. "My dogs was beat," says Johnny, "and right then and there I decided to swap the whole outfit for a Cornet." From then on . . .



. . . Johnny went places. After playing with Glenn Miller, Dick Himber, Russ Morgan, the Studio Band of CBS and others, Johnny organized his own band. And now doing nicely, thank you. His new . . .

. . . Cornet is a ROTH instrument. Roth Trumpets, Cornets, and Trombones are the talk of Broadway. Charlie Shavers of Kirby's Band and Charles Colin, prominent instructor and writer are two others who recently "went" Roth.

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OHIO

British Rivals Threw Kemp's Music in Sea

(From Page 1)

another ocean liner that featured my type of music. At that time we served the Cunard, Holland-American, Munson, Lamport & Holt, and several minor steamship lines, with dance music units.

In the spring of 1924, I indicated to Ted Kemp that I would like to hear his brother's orchestra, but New York was a long way from Chapel Hill, where Hal's musicians were attending the University, and many of his orchestra members were too "broke" to pay their transportation north—even if they so desired. However, Hal and his boys saved their "spending money" that came from their parents' allowances, and by playing odd dance jobs in nearby territory which Ted booked for Hal, this organization departed from their Alma Mater before the close of that semester. When they arrived in New York these "tarheels" looked more like a baseball outfit! I can well remember my surprise when I first auditioned Hal and his tooters in the loft of 1587 Broadway, where brother Ted had rigged up an audition room with barely an old upright, worn-out piano, plus about one dozen chairs of an odd assortment. There were no music stands there—and I wondered! But there was Hal, the tall, slender aesthetic looking tutor with his clarinet and saxophone and 10 hungry looking Southerners that, I soon discovered, could deliver a "mean" type of Southern

syncopation. The tuba player, Billy Wolfe, wore a little green cap and made the trip minus a coat. The second trumpeter, Buie, held a dirty, battered cornet, while the other trumpeter, Red Huneycutt, looked like a scared wood-chopper with his red hair bristling a defiant disposition. The pianist, Slat Randall, said he "didn't need any music" because he "couldn't read a note anyway!" Ben Williams, a youngster, who has remained with Hal all through these years, smiled like a cherub as he greeted me and said he, too, couldn't read a musical note—but that "Hal showed me what to memorize by playing his part over and over." The trombonist was missing! Joe Gillespie, the saxophonist, proudly displayed a whole row of reed instruments, and the guitarist, Billy Waugh, stared at me quizzingly from beneath his horn-rimmed goggles, while the drummer blushed every time I looked at him. But there they were! These boys had sacrificed plenty—because they knew they had something to offer, and as soon as they struck up a tune, I knew immediately that this organization would "go places." They had memorized everything Hal had drummed into them through hours and hours of rehearsing. But, how could they learn the new tunes?—I asked Hal! Well, he said, "Show me the tune you want learned, and I'll take each one on the side and play their part over and over until they catch on!" Well, this was something new for my digestion! But, that's what these boys DID—and I soon signed Hal and his crew for a trip to play aboard the S.S. Berengaria on its memorable trip carrying the American Bar Association members on a trip to the Wembley Exposition in England. Landing in Southampton after considerable difficulty with the British Labour Ministry, this band opened a sensational successful engagement under my personal direction at London's famous Piccadilly Hotel. There they won the admiration of the Honorable David Windsor, then the Prince of



Hal Kemp in the spring of 1940, in Chicago, where his band played the Palmer House. Ray Rising made this outstanding character picture of the late leader.

Wales, who eagerly pressed the Cunard Steamship management to arrange for this Carolina Club orchestra to accompany his entourage on its renowned trip to the United States later that summer.

British Musicians Jealous!
To illustrate Kemp's prepared-

Times Ain't What They Were, One Of the Old Blues Pounders Argues

BY DAVE CLARK

Jackson, Tenn.—I venture down into Arnold's Alley the other day to hear a new rough tenor man the cats are all telling me about when I run upon Clyde (Boogie Woogie) Herron, one of the cats who is tops in these parts in the early 1900's. The old fellow is pushing a lawnmower, which happens to be his occupation now.

I ask Clyde how things are going with him, and he replies that times ain't like they used to be, Jackson. "I used to work three or four hours a night and make from 10 to 15¢

dollars, but them days are gone; that was before they started writing everything on paper. When we used to hear stuff we'd go ahead and play it then or sit down to the piano and think up a tune and when we went to work that night the rest of the guys would follow suit and play it regardless of what it was, just so it was in E-flat, B-flat or C-natural. But now you got to be able to play in 91 flats to cut what these youngsters write nowadays.

"I can cut any guy in these parts playing what I know. But what do I know? Nothing but the blues and a few of the old time stomp numbers in my key, E-flat and C. When you leave these I am lost. I heard a guy trying to play the blues on the radio the other night, but I think while he was looking on the paper his left hand was sad. You know, Jackson, they can't write the blues that I know on paper because when I play the blues I get in one of them funny moods and make things that me or no one else can make again."

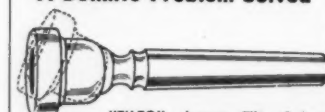
I ask the old man what his best number is and he replies *The Lake County Blues*, that he and his

ness, and to prove that sacrifices often pay big dividends, I cannot fail to narrate another incident that insured the fame and fortune of Hal Kemp and his orchestra. When Kemp's crew boarded the S.S. Berengaria on the return trip to America with the Prince of Wales, it is a matter of record that the ship's English orchestra became so incensed and jealous of Kemp's ability to please the Prince with that real Southern style of "dansonation," that the music library trunk belonging to the North Carolina tarheels was thrown overboard. So when Kemp was requested to play for the Prince and his evening guests, the American maestro found that his music folios had disappeared! Whereupon, Kemp's bandmen played his entire repertoire of 40 tunes—from memory—much to the surprise and chagrin of the English brother musicians who occupied the other bandstand. Well, the guests never knew the difference, and, little did anyone but "yours truly" know that they didn't need any music at all—because Kemp had drilled their musical scores into the heads of his men—most of whom couldn't read music anyway. Yes, they were prepared and their success was wireless, together with other news about the Prince, to the four corners of the world! My office in New York City was besieged with calls for Carolina Club orchestra engagements from then on, and you know the story of Kemp's future success—because he has always been prepared!

Note: Paul Specht's material on Hal Kemp is from Specht's new book *How They Became Band Leaders* which will soon be published. *Down Beat* reprints it with Specht's full permission.—EDS.

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No Golden Bantam In Her Songs



New York—You have to see her to appreciate her. For when Frances Faye, billed now as the "musical ball of fire," starts stomping it out at the Famous Door or any of the 52nd street nightspots, you can bet the joint jumps.

Frances is a native New Yorker. But she made her biggest success on the coast, in Bing Crosby's *Double or Nothing* pic and at the Troc and Clover Club. Knocked-out in her vocals, and a barrelhouse person as well as pianist, Frances can squelch the hecklers faster than Joe E. Lewis. It was her "Well, All Right" shout that started America singing a tune by that title. At times her jive is corny, with the kids in a theater, but the golden bantam never falls off her songs.

She believes jazz belongs to the Negro, and that no ofay can improve it. That's why Frances hangs around Harlem niteries, listening to Holiday, Anderson, Fitzgerald, Richmond and Humes.

These Figures Aren't Padded!

Statisticians estimate that since the saxophone was invented 101 years ago more than 40,000,000 pads have been used—enough to make a pile 100 miles high.

Now comes an invention which may eliminate pads completely, according to the inventor, Eugene Sander, who was recently granted a patent on his idea. Experimenting and testing on the padless sax has been going on for over 18 months and it will shortly be released to dealers.

Powell-Pickman Sell Famous Door

New York—The Famous Door has been sold by Teddy Powell to Phil Howard. Powell bought the spot to display his band, and now with plenty of bookings and a Bluebird recording contract, figured he didn't need it any longer. Joe Sullivan is currently in the Door with a small combo, but he winds up there late this month. Milton Pickman, personal manager of Powell and Larry Clinton, also had a finger in the Famous Door pie, using Powell as a front.

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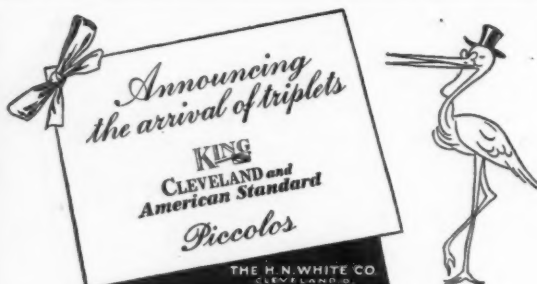
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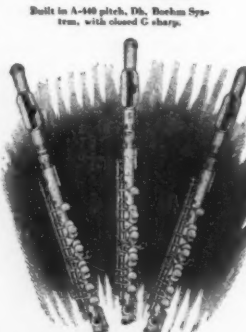
The KING Piccolo is outstanding, with its sterling silver head and embouchure plate. The body is made of the finest nickel silver. The keys and key tube are also of nickel silver. Springs made of gold spring wire. Shells and screws of the finest steel drill rod. The key posts are silver soldered to nickel plates which makes a perfect key support. The key levers are designed to give the quick, snappy action required on these instruments. Tone holes are silver soldered to body and beaded on top to give a perfect seat for the key pad. All tone holes are reamed with special tools to insure a perfect bore. The shape and size of the embouchure or lip plate hole, is of great importance, and a special precision feature was built to mill this hole to proper shape.

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Thamon Hayes, trombonist, became a big man in Kaycee music circles in 1932 when he took over half of Bennie Moten's band. Count Basie and the other half went elsewhere. Shown above are (left to right) Ed Lewis, trumpet; Baby Lovett, drums; Jesse Stone, pianist, composer and arranger; "Sharpy" Smith, trumpet; Herman Walder, alto;

Vic Dickinson, trombone; Woodie Walder, tenor; Harlan Leonard, alto; Booker Washington, trumpet; Vernon Page, bass, and in rear, Hayes, who later was expelled from the union. Harlan Leonard then took over this band, but down through the years changed personnel until today, the Leonard crew is 100 per cent different from the one shown above. Pic courtesy Harry Lim-Red Saunders.

Kaycee Era Had Wide Influence—

(From Page 8)

interfere when Pete and Joe were "on the jump."

Pete and Joe were too good for Kaycee, too, and on December 22, 1928, they followed Kirk, Basie and all the others to New York. Tommy Douglas—a double for Joe Louis, the fighter—formed a band. Clarence Love was in the picture. Rozelle Claxton was with Harlan Leonard. And a timid, always-smiling little guy from Muskogee named Jay McShann hit town.

Pendergast Goes to Prison

McShann had played organ in a church, but liked good jazz better. Only 19, he was passing through Kaycee to visit relatives in Iowa when he stopped off to hear some jazz in the K. C. tradition. He ran into Bus Moten—one of the best-liked of all K. C. musicians, who now leads his own little group—and Bus persuaded Jay to stay around and try to find work. Jay did. Now he's a big man in Kaycee's colored section, Harlan Leonard's biggest competitor, and easily the most talented pianist Kaycee has seen since Johnson left.

The picture today isn't much different than it was in '38. McShann and Leonard are top men in the big band class. Moten and Julia Lee Thomas are small band favorites. Claxton has left and is with Roy Eldridge as pianist and arranger. Eddie Barefield, Lips Page, Clyde Hart, Dan Minor, Mouse Randolph, Eddie Tompkins, Eddie Durham, Joe Keys and all the rest of the Moten crop are in New York. Woodie and Herman Walder, Baby Lovett, Lawrence Keyes, Bill Sanders, Ed Phillips, Freddy Culliver (he wrote *Southwestern Fried* three years ago) and all the other younger musicians are still in Kaycee, doing the best they

can in a city which suddenly collapsed with the imprisonment of Tom Pendergast, who unsuccessfully tried to cheat the United States government from payment of tax money he owed.

Under a new city government, Kansas City is making a comeback as a progressive, cleanly-operated Missouri metropolis. But its night clubs are dark, and musicians are out of work. Local 627 isn't as active. As far as jazz music goes, it is a dead city—just as dead as New Orleans, which gave birth to jazz, and Chicago, which "died" 10 years ago.

Piano Gets a Break

But the Kansas City era has had a widespread, vital influence on the music we hear today. The beat and drive of the K. C. style as pioneered by Moten, Lee, Basie, Kirk and the rest is obvious in all the large white and colored bands of 1941. The piano has become an important part of a band—in New Orleans a piano was considered a non-orchestral instrument—and the old K. C. tradition of setting up a riff, then letting the trumpet, sax, piano and trombone take turns on a go chorus while the rest of the band plays "jump figures" behind them—is still another strictly K. C. idea which is popular everywhere today.

But don't let anyone tell you there's a "Kansas City style." It isn't Kansas City—it's *Southwestern*. The rhythm, and fast-moving riff figures, and emphasis on blues, are the product of the musicians of the Southwest—and Kansas City is where they met and worked it out so it was foolproof, and good. Storyville is gone and Chicago's south side and Austin high gang are only memories. So is Kaycee. Unless another Tom Pendergast comes along the Heart of America will never produce, in quantity or quality, the musicians it turned out in the early thirties.

Whiteman Band Shaping Up

Hollywood, Fla.—Paul Whiteman has returned to the business as a leader with an almost entirely new band made up chiefly of youngsters. George Wettling, Artie Shapiro, Danny Perri and Bill Clifton, the latter two Canadian-born, form the rhythm section with Mike Pingitore, Whiteman veteran, remaining with the band only for solo spots on banjo.

Murray McEachern, former Goodman and Casa Loma trombonist, is in charge of the brass section, which isn't definitely set yet. McEachern, who plays almost every instrument and who also is a Canadian, will be given a big buildup by "Pops" with an eye toward fronting his own band later in the year. Saxs so far are Alvin Weisfield, Ray Estrand, Lenny Hartman and Danny D'Andrea, who quit Casa Loma, as did McEachern, to go with the "dean of modern music." "Pops" also will use a fiddle section and will go heavy on rumbas. All the sax men will do fancy doubling. Toots Camarata, Jimmy Dorsey's brilliant young arranger, has not been working with Whiteman as reported. He brushed-off a high-salaried offer from "Pops" and stayed with Dorsey. Whiteman still is experimenting and won't be set on the complete personnel for another month, he said.

Barnet—O'Connor Deal Short-Lived

New York—Charlie Barnet and his brand new personal manager, Johnny O'Connor, who also represents Fred Waring, broke their partnership last month after three weeks together. "Our ideas just didn't jibe," said Barnet. Charlie Weintraub has returned as Barnet's p. m. Charlie last month signed with MCA.

Reports here are that Barnet and his bride, Harriet Clark, are separated already and that divorce proceedings will be started by the blonde former sparrow with her husband's band. No confirmation, however.

Frank Pendleton Out of Danger

Los Angeles—Local 47's Recording Secretary Frank D. Pendleton received the news of his reelection in the Hollywood Hospital, where he was taken a few days before the election. Pendleton suffered an attack of pneumonia plus a general breakdown due to overwork. At writing doctors reported that he was out of danger but still "a very sick man."

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Helen Howard, new vocalist with Jack Crawford's band, gave up dramatics to become one of the outstanding girl singers of the Midwest. Helen got her experience on Chicago radio stations before joining the "clown prince of jazz" and his popular combo working out of the Windy City.

Sorry

In the final tabulations of the *Down Beat* poll published in the Jan. 1 *Beat*, Jimmy Dorsey's name was missing in the list of favorite soloists. Jimmy's total vote was 307, placing him seventh. Our apologies for the error, which was caught by sharp-eyed Kirk Taylor of Evanston, Ill.

Artie Shaw Soon To Hit New York

New York—Artie Shaw's long awaited return to this town comes off Feb. 21 when he and his band go into the Strand Theater for a 2-week job. Since he junked his other band in November, 1939, Shaw hasn't been seen here professionally.

Detroit Band Fined for 'Underscaling'

BY LOU SCHURRER

Detroit—AFM Local 5 cracked down on Carlton Hauck and Sak's Show Bar for scale infractions recently and made an example of the case in a front page notice in the union's *Keynote*. Hauck and his men were trundled to the Fed's offices after 2 a.m. and grilled 'till 8 in the morning, at which time the deal was admitted. Band was leniently fined, and Dave Saks suspended. The spot must hire local men only for the next two years.

Bill Johnson has given up his band. The popular Cozy Corner jump unit, long the favorite of Detroit sharpies, is now under the direction of Tubby and is known as Tubby and his Tubbs of Swing. Johnson is rumored on the way to NYC soon.

This town seems to be America's jinx city for musicians what with another accident recently. This time it's Bill Hageman, Pat Handel, Phil Breeze and Ed Fields, all of George Duffy's ork. The car was crumpled, but none of the men were injured. . . . Frankie Carlson, swish and thump man with Woody Herman, bought a Buick while on tour here recently. . . . Margo Good left Jules Klein's band and is doing a terrific job on jump vocals at Ken Roberts. She works after hours at the Shack and is a real kick on blues. . . . Sheridine Walker has her male band in at the Cozy. . . . Bud Guest, son of the poet, *Free Press* editor, WJR news commentator and a hep guy, goes jammin' in the cellar with the station ork men. It's all transcribed on his personal waxer and the kicks are murder.

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'New Goodman' Surprises With Unique Type of Jazz

BY BARRELHOUSE DAN

Benny Goodman's first 12-inch biscuit since his memorable but brazenly exhibitionistic *Sing, Sing, Sing* was released last week on Columbia 55001. Tunes include an Eddie Sauter original, *Benny Rides Again*, and the Gershwin standard, *The Man I Love*, both arranged by Sauter and with a big-band lineup comprising Skippy Martin, Gus Bivona, Bob Snyder, Jack Heneron, saxes; Lou McGarry, Red Gingler, trombones; Alex Fila, Jimmy Maxwell, Irving Goodman, Cootie Williams, trumpets; Mike Bryan, guitar; Harry Jeager, drums; Bernie Leighton, piano, and Art Bernstein, bass.

It's a "new" BG who appears on these waxings—a more mature, polished and serious musician. *Rides Again* is an ultra-modern, classical sounding composition very advanced in structure and enjoyable only after more than one hearing. The coupling is a showcase for Helen Forrest's pipes. Her performance is faultless, enunciation and intonation both being superb. Goodman's low register isn't as full and round as Bigard's, whose work is reviewed on this page, but the sureness, ideas and uncanny control of his stick are apparent on Benny's every phrase.

A "new" BG. For proof, hear his reissues on Bluebird. The new year should be an interesting one—and a critical one—for the swing master. There is no doubt that he's attempting something "different."

Benny Carter

"I've Been in Love Before" & "By the Watermelon Vine," Decca 3545.

Roy Felton sings the best vocal he's put on wax to date on the "A" side, and splits the lyrics on reverse with the Mills brothers, who sound fine with Carter's crew behind them. Benny's breath-taking alto shines on both sides. The muted trumpet on *Watermelon* is by Jonah Jones. Carter's arrangements are perfect examples of 1941 scoring art at its best. The band is sharp, well-rehearsed and in tune. Carter's new sides on Bluebird should help him become better appreciated before 1941 bows out.

"Comes Jazz"

"Prince of Walls," "At the Jazz Band Ball," "Jack Hits the Road," "That Da Da Strain," "Forty-Seventh & State," "Muskrat Ramble," "After Awhile" and "Shim-Me-Sha-Wabble," in Columbia album C-40, \$2.50.

When you toss Jack Teagarden, Pee-Wee Russell, Max Kaminsky, Dave Tough, Mort Stuhlmaker, Dave Bowman and Bud Freeman in a pot, mix 'em up, and record the results, you're likely to have



Red Allen's Jazz Band, now at Cafe Society in Greenwich Village, New York, includes (left to right) Kenneth Kersey, piano; Jay C. Higginbotham, trombone, who recently quit Louis Armstrong; Allen, with trumpet; Edmund Hall, clarinet. Billy Taylor is in the background on bass and the emcee is Buddy Bowser, who subbed for Willie Bryant, regular emcee. Photo by Libahn-Ehrenberg.

Woody Herman

"The Stars Remain" & "I Should Have, Etc.," Decca 3544; "You're the One" & "Love of My Life," Decca 3528.

Smart commercial renditions of pop tunes. All the solo trumpet (best apparent on *You're the One*) is by Cappy Lewis of the Wisconsin Lewises. The leader's clarinet is tasteful, as are his vocals on all four. Not for jazz enthusiasts, these sides should nevertheless be potent in coin machines, and in ladies' sewing circle clubrooms. The herd's rhythm section is its outstanding asset. Whatever happened to the dynamic records made by Woody and his Chips, a 4-piece band within the band? It's high time they were released.



Cappy Lewis

and in ladies' sewing circle clubrooms. The herd's rhythm section is its outstanding asset. Whatever happened to the dynamic records made by Woody and his Chips, a 4-piece band within the band? It's high time they were released.

Bunny Berigan

"Peg O' My Heart" & "Night Song," Vic. 27258.

Heart isn't too bad, but far below Jack Teagarden's recent Columbia disc. Bunny plays fairly well. But *Night Song* is a shame. It should never have been issued, for the leader's pitiful trumpet is shaky, and he fluffs notes more than once. A few bars of Dom Lodi's tenor aren't enough to overcome Bunny's inexcusable faux pas. And these were made 'way back in early 1940.

Glenn Miller

"Anvil Chorus" in 2 parts, BBIRD 10982.

Miller's own jump arrangement, Billy May's trumpet, fine tenor goes by both Beneke and Al Klink, and heavy but perfectly executed ensembles. That brass—8 in all—makes Sousa's old aggregation sound puny. Miller fans may consider this Glenn's masterpiece. At least there are no Eberle-Hutton vocals.

Duke Ellington

"All Too Soon" & "I Never Felt This Way Before," Vic. 27247.

Play T. Dorsey's sides, then the Duke's, and sense the qualities which Ellington has which are missing in Tommy's band, or any other white band mentioned on this page. *Soon* is a gorgeous, delicate tune (by Duke and Carl Sigman) which shows Ben Webster's tenor to wonderful advantage; also Lawrence Brown's sliphorn. Of unusual interest are the brass figures behind Benny's solo; the tempo, and general atmosphere. What a mood this man achieves with his music! *Felt* also is a pop, and prettily done, but helped not a bit by Herb Jeffries' singing. Again Webster pops out with a short, full-bodied tenor bit in the Hawkins tradition, but good. Duke's band is in the best groove ever. Compare these with his Columbia album reissues and convince yourself.

Dinah Shore

"My Man" & "Somebody Loves Me," BBIRD 10978.

Pure hokum. Dinah croons two standards, with fiddles, etc., behind her, in slow tempo. She sings in tune. Pashy stuff, excellent for boudoir, bath and the like.

Tommy Dorsey

"Swing High" & "Swing Time Up in Harlem," Vic. 27249.

Surprise! Tommy lets his hair down for the first time in a year, gives Sy Oliver free rein, and lets the band cut loose in a mad, wild bash with everyone blowing his brains out. Ziggy Elman blows the loudest and longest but Buddy Rich (drums) and Dom Lodi (tenor) are in there hustling. Not good jazz, *Swing High* nevertheless is recommended for its wild, unchecked spirit, for Tommy's really hot trombone (he's flat on a couple of high notes) and for the really exciting brass figures on the final go chorus.

The coupling is a pop with a Connie Haines vocal.

Georgie Barnes

"I Can't Believe That You're In Love With Me" & "I'm Forever Blowing Bubbles," Okah 95798.

Now with NBC in Chicago, Barnes' first record was idiotically issued on the hillbilly list. Accompanied by a little band which plays tricky, extreme arrangements faultlessly, Barnes cut forth with some of the sharpest, meanest, most amazing single-string guitar soloing ever put on wax. Even Django Reinhardt must bow to this young virtuoso, whose spectacular ideas and impeccable technique are an absolute "must" for all who admire a gitbox in the hands of a master. Both sides are dynamite.

Barney Bigard

"Charlie the Chulo" & "A Lull at Dawn," BBIRD 10981.

The leader's distinctive low register clarinet, lovely tempos and backgrounds, and a short burst by Ben Webster (tenor) sum these up. Both tunes are definitely Ellington in makeup and performance. Both are excellently performed.

Will Bradley

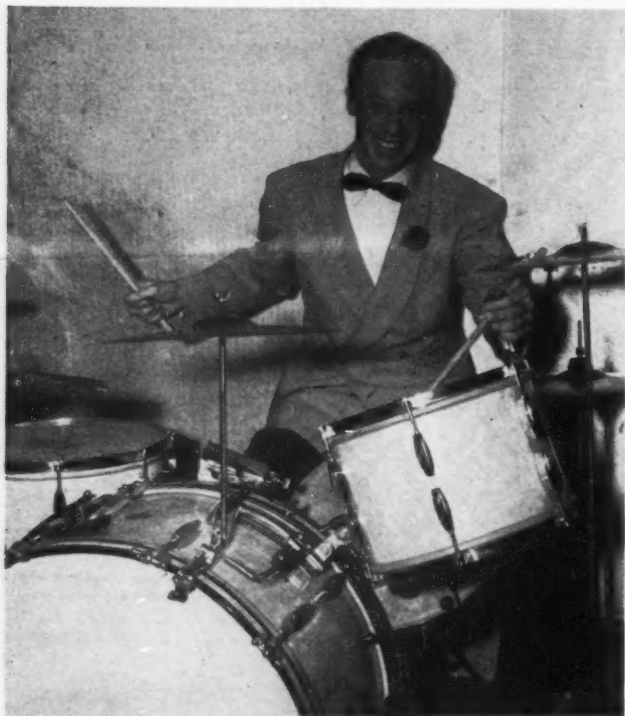
"The Lonesome Road" & "You're Lucky to Me," Col. 35849.

First side is strictly a drum solo. Now Ray McKinley is an expert percussionist, a nice guy, and a hard-working, ambitious musician who deserves all the praise he has received. But why Columbia or any other platter firm should issue a performance as bad as this 3-minute tub-thumping demonstration is one of the mysteries of the business. The first chorus and the last eight bars are okay—but all the grooves in between are nauseating. Reverse is a very ordinary pop tune. Yet Columbia tags it with a "Jazz Masterwork" label and lists the band's personnel. Discs like these won't help Bradley's band.

Sidney Bechet

"Stompy Jones" & "Save It Pretty Mama," Vic. 27240.

Lineup here includes besides the leader, Rex Stewart, cor. et; Earl Hines, piano; Baby Dod, traps, and John Lindsey, bass. An unusual combination, with Stewart featured heavily on the Ellington composition and Hines and "Bash" on the flipover—the grand old Don Redman number which, when Louis Armstrong cut it, stayed cut. Ensembles are rough; solos are excellent. The rhythm section is unsteady. Hines and Stewart make a fine team.



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THE HOT BOX

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What's New On the Classical Side

BY BARRELHOUSE DAN

Stokowski's kid ork leads off the list this month with an air-tight recording of Tchaikovsky's *Sixth Symphony*—on the Columbia label, six records for \$6.50. It's a fine work, too seldom recorded, and this particular album won't disappoint. Turning from the sublime to the purely enjoyable, Columbia offers an album of *Musical Comedy Favorites* recorded in the Kostelanetz manner. *Tea for Two, I Got Rhythm, Smoke Gets in Your Eyes*, etc., aren't on the air any more, so if you want to hear them, you'd better spin this wax.

Columbia also has a fine packaging of virtuoso cello playing—Saint-Saens *Concerto No. 1 in A Minor*. Gregor Piatigorsky is the soloist, and his technique and musicianship are unsurpassed. Dr. Stock and the Chicago Symphony assist.

In a light concert vein, Victor releases this month an album of *Concert Music by Ketyby* on its black label. The blurb says, "this music exacts no prodigious mental effort," which is true enough but in no way detracts from its entertainment value.

"The Duke"

"Lazy Rhapsody," "Blue Rumble," "Baby When You Ain't There," "Lightnin'," "Best Wishes," "Buddy of Blues," "Drop Me Off at Harlem," & "Merry Go Round," in Columbia album C-38, price \$2.50.

All reissues from the 1932-33 Brunswick labels, and all different masters, released for the first time, these 8 sides show the full Ellington unit as it was when it first began to perfect a style the leader had spent nearly 10 years developing, and which today, finally, has reached the ultimate. Hodges, Bigard, Nanton, Williams, Brown and Ellington are most prominently featured, Cootie even singing two sides, *Rhapsody* and *Baby*. Clinkers appear frequently, these being second choices, but it is interesting to compare the solos with the "A" masters which were originally issued.

There's not much one can say in describing Duke's music, be it 1941 or 1932 vintage. Spin these and judge yourself; all 8 are excellent samples of the band at an important stage in its development. Credit John Hammond for issuing them, and writing the foreword to the superbly designed album accompanying the wax.

Louis Jordan

"Do You Call That a Buddy?" & "Pompton Turnpike," Decca 5500; "I Know You" & "A Chicken Ain't Nothin' But a Bird," Decca 5501.

Typical Harlem small band jazz. A good beat, competent soloists, and no heed to intonation. Jordan plays damn fine alto, as this column has pointed out previously, but it's a shame that crap like *Buddy and Chick* are played by a jump band of this calibre. Louie sings all four.

Count Basie

"Draftin' Blues" & "What's Your Number?" Okeh 5897; "The Moon Fell in the River" & "All Or Nothing at All," Okeh 5884.

Jimmy Rushing's vocal features the blues. It's not up to his standard—*How Long, Good Mornin'*, etc. Buck Clayton wrote *Number* and it's the best in this group, taken

BY GEORGE HOEFER, JR.
(2 East Banks, Chicago)

Students of New Orleans music will find familiar names in the following personnel of Piron's New Orleans orchestra: A. J. Piron (fiddle and director); Peter Bocage (trumpet); Lorenzo Tio, Jr. (tenor sax and clarinet); Louis Guarino (alto sax); Johnny Lindsay (trombone); Clarence Seguirre (saxophone); Charles Bocage (banjo, and brother of Peter); Steve Lewis (piano); Louis Cottelle (drums). This famous creole band held themselves aloof from the barrelhouse uptown boys and refused to play anywhere but in the best white places. They read their notes and for a musician to join it was necessary that he be fairly light skinned and straight-haired as well as a "sight reader."

Back in 1924 the above entourage hid themselves to New York City where they made the following sides at the Victor studios, among others: 19233, *Mama's Gone, Good-bye and New Orleans Wiggle* (both originals by Piron and P. Bocage); 19255, *Do Doodle Oom and West Indies Blues*; 19646, *Do Just As I Say and Red Man Blues* (the latter also a Piron-Bocage original).

The *Hot Box* is indebted to Chicago collector Roy Bradley who obtained the Piron personnel from Lee Collins, New Orleans horn man, who once auditioned for a chair in the society orchestra.

Earl Hines' well known Brunswick 6541 *Rosetta* opens with a clarinet-baritone sax duo. The low register New Orleansian clarinet has always been thought to be Omer Simeon. When checking with Darnell Howard for the name of the baritone player the *Box* was surprised to learn that Simeon played both the alto sax and baritone (Darnell recalls the latter had to be Simeon as he was the only one in the band that had a baritone) solos on the disc. Therefore the N.O. clarinet was played by Chicagoan Darnell Howard. The "A" master of *Rosetta* without vocal is due to be issued January 15 on the Columbia re-issues.

Collector's catalogue: John and Gene Schacht, 4247 North Hermitage Ave., Chicago. Mr. and Mrs. Collector who have built up between them a fine Ellington-Henderson-Muggsy Spanier library. John is a commercial artist and Gene has done fine promotional work for Horace Henderson's or-

at bright tempo. The two others are sorrowful pops, the type Basie shouldn't try. Let Lombardo handle 'em. But *Draftin'* and *Number* are in that Basie groove. With material he chooses himself the Count is hard to beat.

Cab Calloway

"North of the Mohawk Trail" & "Goin' Conga," Okeh 5911.

Wasted wax, except for two fine Tyree Glenn trombone choruses on the "A" side. Glenn smacks of Lawrence Brown, but the tune is so inferior his solo can't overcome it. *Conga* is a conga, shouted by the leader and ensemble. Chu Berry is developing into a formidable gourd artist, and Cosy Cole is a castanet shaker of real ability.

Earl Hines' 1931 Grand Terrace Orchestra



This excellent photo of Earl Hines' fine 1931 band, which played the old Grand Terrace in Chicago most of the time, includes Cecil Irwin on tenor. Irwin, also a talented arranger, met death in an accident a few years later. Shown above are (front row, left to right) Guts Dixon, guitar; George Dixon,

trumpet doubling alto; Billy Franklin, trombone; Omer Simeon, clarinet & saxes; Earl Hines; Darnell Howard, alto & clarinet; Quinn Wilson, bass; Louis Taylor, trombone, and

Walter Fuller, trumpet & vocals. Rear row—Charlie Allen, trumpet; Wally Bishop, drums, and Cecil Irwin, tenor sax. *Down Beat* photo courtesy Albert Wynn.

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WE WERE SUCKERS'—WOODY HERMAN

'Without a Pot to Cook in We Went Stumbling Along Minus an Angel'

BY WOODY HERMAN

We were suckers. We did it the hard way. We started out without backing, without an angel to fork over a checkbook when the going got tough; without even the proverbial pot to cook in. We started clean and damn near ended up that way, too.

Would we do it again and go through all the heartache and bad breaks that hit you between the eyes just when you need help desperately? The answer is—No! It's too tough a grind. Besides bands aren't made that way any more. Nowadays the road to the top begins when a leader finds himself a backer. The backer can be a millionaire cat on a swing kick or a man of "influence." The latter, according to the book, has a "commercial" in his pocket or some other equally solid "in." We had none of that.

Fished for Their Dinners!

Now that we've landed in what is laughingly termed, the "big-time"—we can look back and snicker. We had all the trimmings for an Horatio Alger classic. For instance there was that time in Biloxi, Mississippi, when the boys yanked catfish out of the river for dinner. Or that time in Cleveland when we were stranded dead broke, without a job and little hope of getting one in the near future. That time we had to hock the instruments to get back to New York. Those were the good old days. Period.

But during the days when the going was tough, five guys had faith in my band. There were times when I thought they were the only five people in the world who liked us. They kept us from falling apart. I'd like to name them—Dave Dexter, Mike Nidorf, George Simon, Bernie Woods and Danny Richman.

Stuck by the Band

With the exception of Mike, the boys are all from the trade press. As critics or reporters or editors, they liked us when no one else did. What's more they said so in print long enough and often enough un-

(Modulate to Page 17)

Leader Insured For \$150,000

Probably the largest single insurance policy ever written to cover a musician's life is the \$150,000 policy taken out by the members of the Woody Herman corporation to cover the leader's life. Neal Reid, Frank Carlson, Saxie Mansfield, Tommy Linehan, Walter Yoder and Herman, too, as part of the corporation, pay the annual premiums.

The policy covers Herman until the age of 65. The corporation is the beneficiary and the policy was written by the N. Y. Mutual Life.

"Never Again," Shouts Herman

In his story written especially for the Beat, Woody Herman claims "we were suckers" and that had his band been handled right from the start, he and his men would have gotten an "angel" to back them with a fat wad of money.

But Herman is proud that he and his herd did it the hard way. Cross-question him and he'll admit he is better off after three years of starving than he'd be had someone paved the way with long green. Bands are "made" differently today than they were four years ago. Woody and his men are damn glad they did it the hard way although, seeing how bands are built now, they feel a little sheepish about it all.

'They Haven't Let Me Down,' Nelson Says

BY STEADY NELSON

When I took this job I had an idea that I was getting into something really worthwhile, and these fellows in the Herman band haven't let me down.

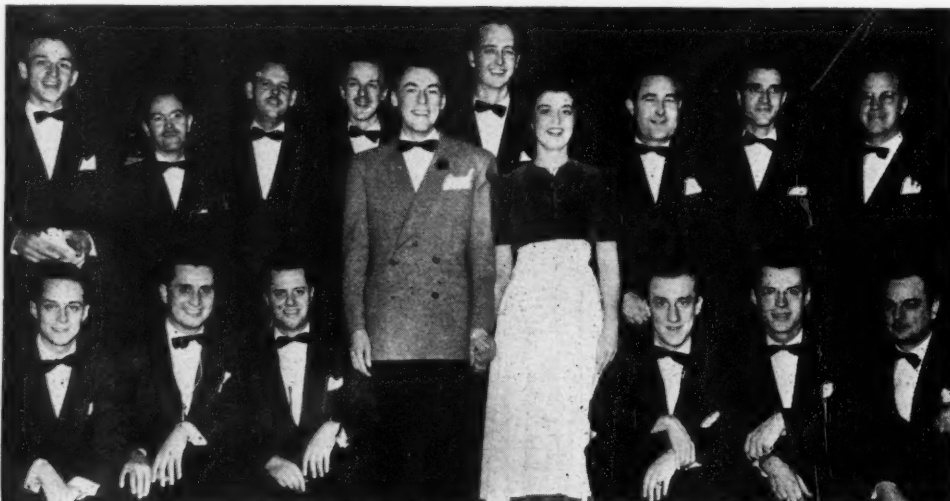
This job is really a terrific job and the more time I spend with this band I find it out. It's like working for a company which pays you a dividend everytime they make some extra money on a big deal which they have just put over.

Only thing wrong with this job is the mental hazard of figuring that you're working for seven guys who are pounding down on you all the time. Long ago I found out this was all wrong for the seven guys I'm working for are out to help me every time I blow a note.

They are very cooperative in helping the guys who aren't in the corporation for they realized long ago that this mental hazard existed. I know this isn't true for I've been with the band two years and every minute of that time has been profitable and a lot of fun.

Since October, 1939, the Herman herd has had exactly four days' vacation according to the band's chief statistician and drummer, Frank Carlson.

The 1941 Edition of Woody Herman's Band



Here is the latest photo of the band that plays the blues, Woody Herman's, currently at Hotel New Yorker in Manhattan. Front row—Hy White, guitar; Ed Scalzi, alto; Saxie Mansfield, tenor; Woody Herman, Muriel Lane, Mickey Folus, tenor; Vic Hamann, trombone; Johnny Owens, trumpet. Rear row—Frank Carlson, drums; Tommy Linehan, pi-

ano; Walter (Ma) Yoder, bass; Cappy Lewis, trumpet; Neal Reid, trombone; Herb Tompkins, alto; Bud Smith, trombone, and Horace (Steady) Nelson, trumpet. Down Beat pays tribute to the "Herman herd" in this issue with a special supplement, to be followed by similar tributes to the Dorseys, Ellington and other outstanding dance orchestras of today.

How the Herman Men Save Money



Ed Scalzi, alto saxophonist with Woody Herman, is an old hand at barbering. Since he joined the band last November the Herman gang has kept him busy applying his artistry. Shown saving two-bits is Frank Carlson, drummer, as Scalzi—a former Bob Chester man—sets Carlson's ears up a notch. Carlson, long famous for his Bronx-Yale crew cut, now lets his hair run rampant. Pic by Gordon Sullivan.

At Least They've Got Ambition

Frank Carlson and Bob Price of Woody Herman's band recently (just before Bob left the band) went pheasant hunting near Cleveland. With only four hours' sleep behind them, they left their hotel at 5:30 a. m., arrived at the farm at 6, hunted until 11 a. m., and got back in town in time to make the first show at the Palace Theater at 12:30 that afternoon. They bagged five birds.

'Blue Flame' is Band's New Theme

When Woody Herman's band comes on the air from the Hotel New Yorker these nights listeners wonder what the title of his new theme is. Composed by Woody to replace *Blue Prelude*, the Joe Bishop tune long used as a theme, the new one is *Blue Flame*. It sounds a little like *Casbah Blues*, which is an 8-bar blues. *Flame* is the orthodox 12-bar construction. Bishop's *Blue Prelude* was ASCAP-controlled.

Woody Herman Can Be Fired By the Boys in His Band

If the men in Woody Herman's band had a legitimate reason, and wanted to, they could fire Woody tomorrow night.

That sounds screwy, but it's true. The band is cooperative, despite the union's practice of scowling on cooperative orchestras. And long ago, when the men pulled away from Isham Jones, they agreed that if one of the boys in the band refused to work hard, or failed to improve, or in any other way became a liability to the band, he could be fired.

"That goes for me, too," says Herman. "But we haven't had much trouble. Several of the original band aren't with us now. That's because they folded up when things got tough. Some took

other jobs. Some poohed out on us from drink, and one just didn't give a damn."

Some of the Herman men are under contract. They are the ones who aren't in the corporation, but who are talented and likely to be made full-fledged members of the corporation later. Only in the last year has the band begun to make money. This year should be its best yet.

Woody's "Chick"



Meet Mrs. Woody Herman, titian-haired wife of the leader of the "band that plays the blues." Charlotte, under the professional name of Carol Dee, met Woody in San Francisco, married him in Armonk, N. Y., Sept. 27, 1936, and says "I guess we could have gotten married at almost any time in Woody's career. We've known each other since we were 17. We got married at the toughest time when things were breaking the worst. But maybe that's the best time to get married—at least we think so." Charlotte is a California girl, has toured in road and stock companies, and once was "emcee" at Loew's Metropolitan in Boston.

Kent Students Vote Herman Ork First

BY TOM BATES

Kent, O.—Woody Herman's band last month was voted the favorite of 15 dance bands which the college prom committee had listed as possibilities for the Kent New Year party Jan. 31. Larry Clinton was second, Al Donahue, third; Henry Busse, fourth; Vincent Lopez, fifth; Blue Barron, sixth; Bobby Byrne, seventh; Gray Gordon, eighth, and Will Osborne and Enoch Light tied for ninth. Exactly 548 Kent University students voted.

Crosby's Dixieland Changed Ork's Style



Woody Herman (left) changed the style of his band in 1939 when he and his men decided the Dixieland type of jazz they were playing wasn't as consistently good as Bob Crosby's. For a couple of years the Herman herd stressed the 2-beat Dixie jazz which Crosby, today, virtually holds a monopoly on. After junking their 2-beat arrangements, Herman's gang concentrated on slow blues and rhythmic 4-to-a-bar jazz.

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Along Mike Ni that won the grin

The Herman Herd Brought Fame to These Girls



These four singers, beauties all, became nationally prominent while working with the Woody Herman band. At left is Carol Kay, who later went with Russ Morgan; top center is Dillagene, now the wife of Frank Carlson; below her is Sharri Kaye, the herd's original chanteuse, now the wife of Deane Kincaide, and at right is Mary Ann McCall, now chirper for Tommy Reynolds. All four are "discoveries" of Herman's men. Current fem thrush is Muriel Lane—see page 2.

Young Showman



Woody Herman was in show business as a youngster. This is the way he looked when he was 12, doing a dance-clarinet act in vaude. Later he took time out to attend Marquette University in Milwaukee. Finally he got back in show business, again as a solo vaude act, only to wind up as a musician because, he says, "I found I was happier playing in a band." His parents still reside in Milwaukee.

Ollie Mathewson Is Copyist

Head man in the Herman band's copying department is Ollie Mathewson, original guitarist with the band, who hails from Tonawanda, N. Y. Ollie is quiet and wears quiet, brown clothes. He's a man behind the band, like Jiggs Noble and Bob Mersey.

We Were All Suckers—Woody

(From Page 16)

til they persuaded others to listen to us—if only to contradict them. And plenty did!

Issue after issue the boys complained that we were under-rated—that we had not been given a square deal. *Down Beat* appeared month after month and pointed out that we had a good band that was worth listening to but too few people appreciated it. That was a fact, too. Maybe we weren't the best band in the country, but we weren't the worst, either. The least we deserved was three squares a day and steady work.

The boys on the press helped build our band almost as much as the men in the organization, because we're playing the same music now that we played when no one liked us—no one, that is, except Dexter, Simon, Woods and Richman. There's a special column in *Down Beat* called "Critics in the Doghouse." That's not for us. The critics took us OUT of the doghouse. We couldn't have built the band to its present successful peak without them.

Nidorf Had Patience

Along with the critics, there's Mike Nidorf. Mike always gave us that word of encouragement when the grind brought us down. Two

course, so that when Neal and I would come back to the boys and give them Mike's answer, it would only confuse them further. Finally we'd have meetings that would take all night and the next day we'd all troop up to Mike's office to have the matter straightened out.

That would be a scene. The receptionist would look with amazement at us as we came into the office—seven sad-faced musicians. She'd buzz Mike and say:

"The Woody Herman corporation is here again."

Then through the telephone receiver, we'd hear Mike roar, "What again? Send in only one of them. I'll speak to Woody. Holy smoke, what an outfit!"

He wasn't kidding, either.

Four Bachelors In the Band

Of the 15 men in the Herman band, only four are bachelors—Mickey Folus, tenor; Herb Tompkins and Ed Scalzi, altos; and Vic Hamann, trombone.

Five of the boys are pappys, including Saxie Mansfield, Tommy Linehan, Bud Smith, Cappy Lewis and Johnny Owens. Saxie leads the birth rate department with two youngsters—a baby boy and a girl of five. Bud, Tommy and Johnny have girls; Cappy boasts a boy.

Most recently wedded of the Herman men is drummer Frankie Carlson, who blended with Dillagene, former vocalist of the Herd, last year. After wedding bells, Dilly retired at the insistence of Carlson, who pointed out that one professional musician in the family was plenty.

Jiggs Noble is Chief Arranger

Now that Joe Bishop has left the band, Jiggs Noble has become chief arranger for the herd. Big, friendly and happy, Noble hails from Edgerton, Wis., and is proud of his Middlewestern "dialect."

Noble has penned many of the band's biggest hits. He concentrates chiefly on "pretty" tunes—the ballads or pops which every band must feature. But he has also done some terrific jazz pieces. Hear his original composition and arrangement of *Jug Head Blues* as an example.

Jiggs looks like a senator and is at his best with a tall glass of Green River whiskey after a hard day's work.

Remember the band's fast-stepping, flag-waving version of Toby Tyler's *Blues on Parade*? That was a Noble arrangement—one of his first jazz jobs. Deane Kincaide still submits a score once in a while, and many of the band's originals are "heads."

Personal Manager Of the Herd



This is Michael L. Vallon, shown with his lawyer-wife Mary Mirenborg. He acts as lawyer, personal manager, overseer and general factotum of the Woody Herman herd. Mike, only 33 and a graduate of City College and New York U., is a little guy with black hair and black eyes who looks out for the band's interests—even when he's asleep—which isn't often. Vallon is empowered by the band to serve as comptroller of the Herman corporation, sign checks, supervise bookings and okay all contracts, keep the individual musicians out of legal troubles so they can concentrate on music, and also serve as "contact" man for people who count. Since Vallon became affiliated with Herman the band has made steady progress in the right way. Mike is a New York native and acts like it.

Neal Reid is a sucker for Stravinsky's music.

Steady Nelson, trumpeter, once played in Peck Kelley's band in Houston.

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Neal Reid
Trombone

Steady Nelson
Trumpet

Woody Herman

Cappy Lewis
Trumpet

Saxie Mansfield
Tenor Sax

Vic Hamann
Trombone

JUMPING all the way from 11th to 3rd place in the nationwide DOWN BEAT Contest, in one short year, is a record achievement. There's no doubt about it, Woody and his crew are "on the up," gaining popularity faster and faster. Watch their smoke in 1941! Hear them, on records, radio, or better yet—in person, at

the Terrace Room, Hotel New Yorker, New York City, where they are the featured attraction. You'll get the thrill of your life from their music, just as so many of the boys in the band do from playing their Martins! They're a grand group of artists, deserving of every honor.

*John Owens, 1st Trumpet in the band, also plays a Martin but was not available for the above picture.

MARTIN BAND INSTRUMENT CO.
DEPARTMENT 109, ELKHART, INDIANA

Who's Who in Music
Woody Herman's Band

THE LEADER—Woodrow Wilson Herman is his full name. Born May 16, 1913, in Milwaukee, and his parents still live there. When he was 10 he started his own little band. A few years later he was out on his own doing a clarinet-dance act in vaudeville. Spent a little time at Marquette University then got back in show business as a solo act, booked by MCA. Became so interested in jazz music he gave up his act and took a job in a band. Has worked with Joe Lichter, Tom Gerun, Harry Sosnik, Gus Arnheim and Isham Jones. Became leader of his present band in 1936. Father is a singer and is in the shoe business. Married, no children, drives a Buick, has a fine dog, admires Bob Crosby's jazz and Kostelnets' strings and gets his kicks watching good comedians. Terrific sense of humor. Weighs 134 pounds. One of the best liked leaders of all.

FRANK CARLSON—Drums. A native New Yorker, he got his start with Todd Rollins in 1933. Married Dilligence, the band's vocalist, last year. The screwball of the band. Carlson has tamed down the last year and is drumming better than ever before—says it is because he "still has a hell of a lot to learn about tubs." Tips his hat to McKinley and Bauduc, especially. Friendly, and a wonderful party boy, he's afraid musicians will raise him about the job he once had with Clyde McCoy. Also worked with Gene Kardos. Just 26. Modest about his ability. Keeps the morale of the band up when things get tough.

WALTER (Ma) YODER—Bass. Born in 1914 in Hutchinson, Kas., you see him smoking a pipe more often than you'll catch him beating his bull fiddle. Is one of the old Isham Jones boys. Pop Foster is his idol. Smokes "any given kind" of cigarettes—but only if he hasn't any tobacco for his pipes. Sharp dresser, wonderful physique, married, and always reminiscing about the year he spent working a deluxe job in Canada. Folks live in Louisville. Another morale-saver in the band.

NEAL REID—Trombone. Born Jan. 16, 1912, in Pine Bluff, Ark., and his first pro job was with Virgil Howard in 1924. Uses a plunger in the Tricky Sam tradition. Lover of dachshunds, has two, which he travels with in a trailer he and his wife Betty own. The business brains of the band. Neal attended Illinois U. and idolizes Teagarden. Not bought many a booking battle for the band in the days when no booker gave a damn what happened to Herman's herd. A giant in build, he tips 6' 4" and wears glasses.

MAYNARD LANDIS MANSFIELD—Tenor. "Saxie" is 36, a native of Chillicothe, O., and another of the old L. Jones gang. Now has his home in Springfield, O. Married, father of two kids, and is proud that he is a max pupil of Saxie Strahl. Reeds and jerks Ick Mansfield and he's in his best groove when fishing. Handsome, with a bright crack ever ready, Saxie was playing hot choruses back in the days when everyone thought Lombardo and George Olsen were the best. Still takes most of the hot tenor work with the herd.

TOM GORDON LINEHAN—Piano. A native of Massachusetts, he's a quiet, reserved little guy with a black mustache and a hell of a touch when he caresses a keyboard. A marvelous blues and boogie pianist, he started with Buddy Welcome in '28, and then worked with Earl Bailey, Charlie Boulanger and Paul Tremaine before joining Herman. Goes for Jimmy Dor-

sey's band and likes good string sections. Wears glasses. Married, now lives with wife Evelyn in Brooklyn. Birthdate is July 22, 1911.

HYMAN (Hy) WHITE—Guitar. Just a youngster, he hails from Boston (born there Dec. 17, 1915) and worked with Rollie Rogers and Ted Rolfe before joining Woody. Likes symphonic music. Composed Riverbed Blues and it made him one of the best known gitbox artists in the nation, as recorded on Decca. Like Linehan, Hy's very quiet—almost shy—and his wife Edith is "anticipating." Admires George Van Epps' work. Drinks cokes only. Plays excellent solos as well as chords.

HORACE STEDMAN NELSON—Trumpet. A 27-year old Texan. Steady made his musical debut with Peck Kelly in 1933. Has been with the band just about a year. Got a lot of early jabs from the Ellington band, which you can see reflected in the growl born he plays. Has a wife Ezell, likes to collect pipes, and enjoys "Bud" for throat-case.

Officers of the Corporation

President	Woody Herman
Vice-President	Joe Bishop
Second Vice-President	Walter Yoder
Secretary-Treasurer	Neal Reid
Attorney-Comptroller	Michael L. Vallon

BOARD OF DIRECTORS

Woody Herman	Neal Reid
Frank Carlson	Walter Yoder
Maynard Mansfield	Tom Linehan
Joe Bishop	

CAPPY C. LEWIS—Trumpet. Cappy was born in Brillion, Wis., May 18, 1917. Married, he has one son. Does most of the hot work for the band. Says he likes Barigan's horn, but his secret ambition is to play like Charlie Spivak. Twirls a mean horse-shoe.

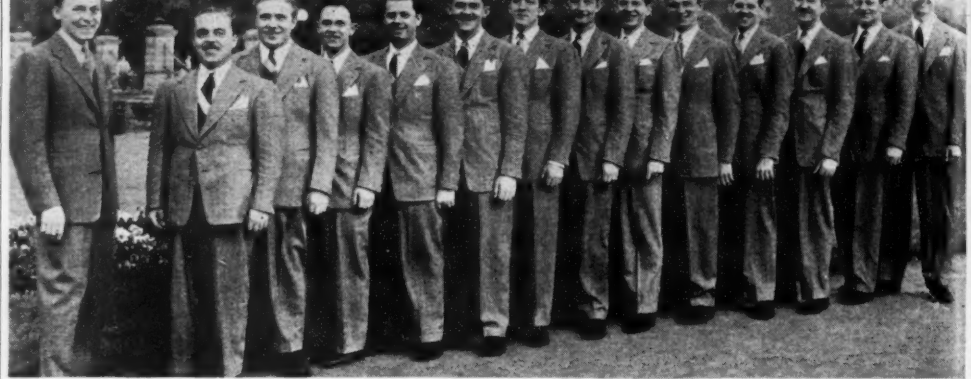
HERBERT TOMPKINS—Lead alto. Another Southwesterner, Herb hails from North McAllister, Oklahoma. Got his start with the college band at Oklahoma A. & M. A bachelor, he has a weakness for the music of the "Light Crust Doughboys" and the "Texas Playboys." Secret ambition: to have a muskrat farm.

MICKEY FOLUS—Tenor. Started studying music when he was 14, up in Schenectady, N. Y. Born into a musical family, he says his father cuts out on accordion, and his sis sings a hep riff. Started playing professionally in Albany, six years ago. Coleman Hawkins knocks him out on tenor. Single, he hopes to train at Fort Dix (if the draft gets him) "because it's close to NYC."

EDDIE SCALZI—Alto. Got his start with the Bob Chester ork last year. Born Staten Island, N. Y., in 1918, he's studied music only four years. Particularly admires the work of Herschel Evans, Hawkins and Herbie Haymer. Single, he joined the band two months ago.

BUD SMITH—Trombone. Portland, Ind., is his home town. He started with the Smith Bros. ork and has been with Miller, Barnett, Noble, and Himber since. Has a wife, Evelyn, and a 7-month old girl. Says his hobby is playing with his baby.

VICTOR HAMANN—Trombone. Vic's dad played a street drum when he was 12, and Vic started in early himself. An Atlantic City boy, he's worked with Enoch Light



The Herman Herd in the Summer of 1937

This photo was taken in the summer of 1937, about 10 months after Woody Herman and several of Isham Jones' sidemen struck out for themselves. Shown above is the band as it stacked up at that time. Woody is at left. Also in the picture are Vic Huffer, fiddle and arranger; Jack Ferrier, alto; Tommy Linehan, piano; Maynard (Saxie) Mansfield, tenor; Bruce Wilkins, tenor; Kermit Simmons, trumpet; Clarence Willard, trumpet; Deane Kincaide, alto, bass trombone, flute, clarinet and arranger; Frank Carlson, drums; Walter (Ma) Yoder, bass; Joe Bishop, flugelhorn and arranger; Ollie Mathewson, guitar, and Neal Reid, trombone. Of this group, Herman, Yoder, Bishop, Huffer, Mansfield and Willard were in the old Isham Jones band. This band made its debut under Woody's leadership at the Roseland Ballroom, New York, late in October, 1936.



First Photo of Joe Bishop as a patient at Saranac Lake, N. Y., shows Joe with (left to right) "Juggy" Gayles, contact man for Berlin music; Mrs. Rudy Gayles, wife of "Juggy"; Mrs. Virginia Bishop and husband Joe, who is gaining every day and who hopes to rejoin Woody Herman's band before 1941 is over. "This was taken Christmas day when I had a short furlough—but no 'fur long'," writes Joe, who is in the best of spirits.

Neal Reid's Wife Enjoys Trailer



Neal Reid and his wife are not only dog fanciers, but they are authorities on trailer travel. The Reids have a luxurious job which they travel in when the band is on the road. Right now, they are living across the Hudson in Jersey, where their trailer is safely parked. Every night Neal goes to work at the New Yorker. Here Mrs. Reid demonstrates the shower arrangement in the Reid "rolling mansion."

Herman Herd Cut Wax Under Isham Jones Tag

All of Woody Herman's records are on Decca. Ever since his band was organized in 1936, in Memphis, the Herman herd has cut its wax for Jack Kapp's firm.

But few collectors and musicians know that four sides under the name of Isham Jones' Juniors also feature Woody, Walt Yoder, Joe Bishop, Saxie Mansfield and others who were in the old Jones band. On Decca, these examples of early Hermania include I've Had the Blues So Long and Tormented, 770, and Fan It (still featured by Herman's Woodchoppers) and Nola, 834. Nola was arranged by Howard Smith, playing piano with Jones at the time, who later used the same arrangement as a member of Tommy Dorsey's band. Dorsey's Victor waxing of Smith's Nola was a sensational success two years after the original appeared on Decca. All four "Jones, Jr." sides are still available.

Woody's recent album of 12 sides, titled Blues On Parade, is currently one of Decca's best selling collections. Titles include Riverbed Blues, Blues Upstairs, Blues Downstairs, Casbah Blues, Twin City Blues, Peach Tree Street, Blues On Parade, Dallas Blues, Caliope Blues, Dupree Blues, Laughing Boy Blues and Farewell Blues.

Other outstanding Herman band records:

- 3436—Golden Wedding (drum solo by Frankie Carlson) and 5 O'Clock Whistle.
- 3445—Best Me Duddy and There I Go.
- 1307—Doctor Jazz and Trouble in Mind.
- 2728—Rosetta and Love Me.
- 2817—I'm Comin' Virginia and Midnight Echoes.
- 2250—Indian Boogie Woogie (featuring Tommy Linehan at the piano) and Blue Evening.
- 2664—Big Morning and Jumpin' Blue.
- 2539—Sheik of Araby and Paleface.
- 2440—Woodchopper's Ball (the band's biggest hit record to date) and Big-Wig in the Wigwag.

ASCAP Fight No Big Worry

Woody Herman's band was first to drag out There'll Be Some Changes Made, Ole Rockin' Chair and other fine standards from the Marks catalog which BMI took over, for their broadcasts from the New Yorker. The boys knew that every band in the land was killing Frenesi, There I Go and the other BMI "dogs," so they spent a lot of time and brainwork trying to keep their shows different. As a result the herd's broadcasts are fresh and new. Of course the band's original blues are still heard, too.

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Care and Feeding Of a Band Told By the Treasurer

BY NEAL REID

The hardest part of my job as treasurer is over. Of late it has been more or less routine—making out checks and trying to keep expenses down as much as possible. Where it was tough was the first three years—trying to make a payroll and pay expenses out of two dates a week. On some good weeks we worked three, maybe four nights, depending on the season—and we averaged maybe one such week each season (spring, summer, fall and winter). All the rest of the year was "slack."

What money we did get went entirely to the band. On a \$250 date we paid traveling expenses—one cent a mile per man in a car—and divided the rest equally—(a \$250 date was something to dress for). It wasn't at all uncommon that the sidemen made more than the members of the corporation who had to pay the leader's normal expenses. Of course we each had our ten shares of good will stashed away, but it didn't mean much to the landlord or groceryman.

The corporation laws of N. Y. are very exact insofar as bookkeeping is concerned. I was just getting debits, credits, "accts. receivable" and "accts. payable" fairly well under control when along came social security. I thought I was stumped until I went up to the Social Security department to find out our true status—then I was really mixed up. No one would stick his neck out further than to hand me a rule book and a report blank. Even though no one really understands it yet—these payments and reports have since been reduced to mere routine.

The job really has been one of the most interesting experiences I have ever had. It isn't confined only to figuring or bookkeeping. That would soon drive me nuts. It was more the uncertainty of where the next buck was coming from—and how long we could hold out, that made the job seem really worth while.

But that's all over now!

Toby Tyler Win D.C. Election

BY WHITEY BAKER

Washington—Toby Tyler, former Woody Herman trombone, was elected to a post on the executive board of the Local here last month. A. C. (Pops) Hayden was unopposed for president. There is a possibility of Tyler's taking a 12-piece band into the Wardman Park Hotel here in the near future.

Woody Herman drives a shiny red Buick convertible.

'I Expect to Have 7 Kids,' Mansfield Says

BY SAXIE MANSFIELD

As the family man in the herd (I've got two kids) the fact that the band has "hit" has meant more to me than probably any other guy in the band. For one thing, my little daughter starts school in February. From then on, I am going to do all I can to keep her in one school from beginning to end. I know plenty of musicians with families who have no more home life than a pack of gypsies.

WE FOUND!!

MARTY ROGART can be reached at 2934 S. 53rd Ave., Cicero, Ill.
JAYNE DOVER is now Jane Essex, working with Claude Thornhill.
WOODY TAYLOR's address is 1835 N. 17th Ave., Hollywood, Cal.

Herd Notes—

Frank Carlson, besides complaining of too few vacations, collects rare guns as a hobby. His prize is a double-barrel swivel gun, fine for shooting "stuff and things."

The Herman band is booked by Tom Rockwell's General Amusement Corp.

Hy White, the guitarist, started out in 1924 as a violinist. In 1932 he switched to guitar.



Longest Legs of anyone in the band business are owned by Neal Reid, Herman herd's trombonist. Here Cy Devore, the New York tailor known by all musicians, measures Reid's "reach" and finds it to be 41 inches—an amazing measurement. Woody gets his kicks watching Devore twirl the tape.



Long-Distance Call . . . This shot was made New Year's eve when Woody and the boys put through a long-distance call to Joe Bishop at Saranac Lake, N. Y. Shown jawing with their former sidekick are (left to right) Walt Yoder, Woody, Neal Reid, Mike Vetrano and Frank Carlson. Bishop, former arranger and flugelhornist, is "coming along fine" and should be completely recovered by the end of this year, the boys say.



Gone With the Draft . . . Medico-man Michael Vetrano, a former wrestler and physical trainer himself, checks (left to right) Bud Smith, Frank Carlson, Herb Tompkins and Steady Nelson with an eye toward the draft. "All I know," shouted Nelson, a slow-going Texan, "is that there's a hell of a draft in here for us to be caught with our pants down." Pic was made by Jack Hackethorn recently in Detroit. Vetrano is the herd's road manager.

WHERE IS?

EDDIE RICKETT, formerly with Tiny Tim?
JACK SHERMAN?
JAMES MIGLORE, formerly with Ted Lewis?
JOE LICART, trumpet?
DON BAILEY STINSON, drums and trumpet?
PAT CASEY, vocalist, formerly with Freddy Martin?
AL KULLICK, drummer, of Hugo DePaul's orchestra?
AL PARKER, trumpet, please send current address.
HERB FICK?
BOB STEERS?
AL GOLD, orchestra leader?

SHEET MUSIC BEST SELLERS

Nightingale Sang In Berkeley Square (Shapiro-Bernstein)
Ferryboat Serenade (Robbins)
We Three (Mercer-Morris)
Down Argentine Way (Miller)
There I Go (BMI)
Only Forever (Santly-Joy-Selost)
Along The Sante Fe Trail (Harms)
Dream Valley (Faist)
Trade Winds (Harms)
Frenesi (Southern)

SONGS MOST PLAYED ON THE AIR

So You're The One (BMI)
Frenesi (Southern)
There I Go (BMI)
I Give You My Word (BMI)
I Hear A Rhapsody (BMI)
Tonight (Southern)
You Walk By (BMI)
Practice Makes Perfect (BMI)
Same Old Story (BMI)
Let's Dream This One Out (BMI)

Curtis Moseby's Blue Blowers Active Again; He's an Old-Timer

Los Angeles—Curtis Moseby, well known to old timers in the band business as the head of "Moseby's Blue Blowers," a colored combo that flourished in the 1920's, has reopened the old Club Alabam here, the Central avenue spot in which Moseby and his band held forth in their heyday. Moseby, with some outside financial backing, is operating the spot himself. The name "Moseby's Blue Blowers" has been revived for the band, which was organized here by Baron Moorehead.

Woody HERMAN



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AND

CASBAH BLUES

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Tips on Arranging
Rhythmic Ideas Can
Become Monotonous
By Toots Camarata

Of Jimmy Dorsey's Band

Unable to do his column because of tremendous extra work in arranging non-ASCAP songs for Jimmy Dorsey's band, Toots Camarata this issue lets his pal Joe Lippman, Dorsey's pianist and fine arranger, pinch-hit. Camarata returns next month.—EDS.

BY JOE LIPPMAN
(Pianist and Arranger for Jimmy Dorsey)

Possibly the young arranger, in just starting, has concentrated almost entirely on rhythmic ideas (jump). This is very good and helps relax the mind, but in time it will become very monotonous. First you, and then the orchestra for whom you are writing, will notice this monotony. I assure you the reaction and the bored attitude toward your efforts won't be very encouraging.

The question then arises, how

to avoid this situation, or how to remedy it when it comes? Well, first of all you must study. Study in order to open your mind to new ideas and to broaden your musical knowledge. Now, a lot of you may ask, how will the study of music (harmony, counter point and composition) help one in writing a good arrangement of *One O'Clock Jump*, *Sugar Foot Stomp*, etc.? Well, a study of music might not help one a great deal in writing an arrangement of the above tunes, but they are just a small part of the variety of tunes that an arranger has to contend with. For example, such tunes as *Judy*, *In a Sentimental Mood*, *Prelude to a Kiss*, etc., would suffer if treated completely with a rhythmic idea. If, however, the arranger has the flexibility of mind to weave beautiful harmonies and passing chords, combined with the amount of rhythmic ideas that these tunes call for, I am sure that his arrangement will be a success.

There are also novelty tunes, rumbas, and original tunes handed to the arranger from time

to time. He is expected to write arrangements on all these songs according to the idea the song suggests. In other words, he must be able to cope with any arranging problems that might occur.

One of the greatest helps, I find, is the influence of concert recordings of famous works by the great composers. You would be surprised at the number of ideas that flash through a musician's head, especially if he has designs on some day becoming a great arranger, as he listens to the genius of Bach and Beethoven, the beauty of Wagner and Tchaikowsky and many others. My set routine in listening to these recordings is first, to listen. Then, after obtaining the score, I try to obtain a clear view of just what the composer had in mind by studying the voicings in the different passages. You can't expect to grasp everything in a symphony by just listening to it a few times and following the records with a score, because months later you will be listening to the same symphony, and notice things that you had never noticed before.

Get Ideas from Records

Buying and listening to records with scores is one of the most interesting parts of studying, although it should really come under the heading of entertainment.

Half the libraries of most dance bands today are influenced by the

Technical

Orchestra
Personnels

Wit Thoma

Russ Drain, Eddie Edell, Wit Thoma, sax; Charlie Silcox, Eddie Allen, Al Ingraham, trumpets; Bill Carlander, trombone; Max Bateson, piano; Buddie Hawkins, bass; Loren Towne, drums; Bill Carlander, Eddie Allen, Eddie Edell, vocals.

The Korn Kobblers

Harry Turen, sax; Nels Laakso, trumpet; Stan Fritte, trombone; Marty Gold, piano; Charles Koenig, bass; Howard McElroy, drums.

Manny Strand

George Hill, Jack Chaney, Bill Depew, "Ham" Cunningham, sax; Dave Klein, Leonard Mack, Frankie Stan, trumpets; Paul Weigand, trombone; Morgan Gareau, piano; Wilford Leibrock, bass; Ward Archer, drums; Stanley Spiegelman, Al Barr, Louis Gelain, violins.

Rod Ogle

Bob Lascola, trumpet; Rod Ogle, trombone; Bill Barjose, sax and clarinet; Emilie Guerin, piano; Chink Martin, bass; Von Gannon, drums and vibes.

Jay Little

Earl Prime, Kenneth Kent, Virgil Ray, sax; Douglas Ball, trumpet; Gene Monari, violin; Allen Schrader, piano; Benny Torrence, bass; Jay Little, drums and front; Walter Davis, Gertrude Gardner, vocals.

Lawrence Duchow

Clayton Hopfensperger, Wally Fohart, trumpets; Rudy Ploer, Matt Chuchel, Ray Wolf, sax; Earl Dehart, piano; Bruce Wilson, bass; Roy Stroos, drums; Lawrence Duchow, front and accordion; Les Lerche, mrg.

Hummel Brothers' Orchestra

Rudy Smith, Doc Webb, Russell Hummel, sax; Bill Hummel, trumpet; Jack Hummel, trombone; Marie Hummel (mother), piano and Solovox; Billy Chotes, bass; Jerry Hummel, drums; Ray Hummel, leader, drums and emcee.

John Sullivan

Larry Lambert, Neil Ford, trumpets; Bob Sheehan, trombone; George Mitchell, Jack Grubbs, Ed Sullivan, Jack Dunsmoor, sax; Skipper Trevathan, piano; Lee Doolan, bass; Carly Austin, drums; John Sullivan, trumpet and front.

music of the old masters. In listening to your newly acquired collection of recordings you will notice this. This practice in a lot of cases, is an asset, but is very often abused. When you sit down to write your score, don't go out of your way to write one containing excerpts from Delius, or Ravel, etc. Simply write an arrangement. Go about it the same way that you always have. As you write, you might think of a passage from a certain symphony that definitely finishes a modulation. If this, to your mind, is exactly what you want, and nothing else seems to fit, by all means use it. You don't have to use it note for note, but the chord passages might be just what you want. In this way you will be putting the knowledge that you have gained to good advantage.

There is just one thing, however, that I would warn against in combining rhythmic and harmonic ideas. The arranger might allow his thoughts and ideas to run away with themselves, and one of the most common cries, the nemesis of many a young, good, promising arranger might arise. Over-arranged.

Don't try to put the kitchen sink in!

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The Band Box
Here's a Complete
List of Fan Clubs
By Dick Jacobs



As promised last month, here is a listing of all the fan clubs listed to date with ye olde columnist.

Van Alexander: Albert Dale, 585 West End Avenue, New York.
Phil Brito: Miss Mickey Pace, 269 Morrison Ave., West Brighton, Staten Island, New York.

Charlie Barnet: Doug Palmer, 33 Seaview Ave., East Norwalk, Conn.
Count Basie: Miss Pat McCarthy, 524 Garfield Ave., Jersey City, N. J.

George Brant: Wm. Campbell, 58 Wilcox Ave., Kearney, N. J.
Clyde Burke: Miss Barbara McCracken, 115 Highland Ave., Fitchburg, Mass.

Clyde Burke: Miss Ann Alfonso, 1378 Fourth Ave., Arnold, Pa.
Clyde Burke: Miss Glory June Cestare, 314 Clinton Ave., Brooklyn, N. Y.

Clyde Burke: Miss Meta Greto, 616 Harold St., Mamaroneck, N. Y.
Bob Chester: Miss Betty Grayson, 35 Beakhard Ave., Newburgh, N. Y.

Al Kollat

Junie Farrell, Bill Swisher, sax; Al Kollat, trumpet and front; Foster Malone, piano; Don Newman, drums; Larry Lamonte, guitar and vocals.

Ike Ragon

Joe Richenor, Cale Clark, Bill Pickens, sax; Kay Montgomery, Elgin "Poppy" Scarborough, trumpets; Herb Haskett, trombone; Keith Meyers, piano; Al Jonas, bass; Bill Greer, drums; Dottie Reed and Alice, vocals; Ike Ragon, trumpet and front.

Bob Hutsell

Adam Layman, Jack Crutcher, Robert Seaton, John Ray, sax; Charles Albee, Ted Grubb, trumpets; Owen Kopp, Jack Brown, trombones; Eddie Sanders, Chuck Hurda, Walter Tool, violins; Tiny Thomale, piano; Joe Stone, bass; Ted Otton, drums; Larry Canyon, guitar; Bob Hutsell, front.

Gordon Gensch

Cecil Wilcox, Bob Roth, sax; Ray Rees, trumpet; Wally Ewig, piano; Erv Uhlberg, bass; Gene Jusken, drums; Gordon Gensch, sax and front; Mona Henderson, vocals.

Nick Stuart

Loren Holding, Joe Di Giulio, J. W. Jones, Jack Chayne, sax; Jack Dougherty, Jack Rees, Billy Klech, trumpet; Maurice Winter, trombone; Joe Cohen, piano; Vic Vent, bass; Bob Sisson, drums; Nick Stuart, front.

Freddy Nagel

Arthur Carr, Clifford Gillette, Donald Tuttle, John Wilson, sax; Roy Crawford, Greg McRitchie, trumpets; Gilbert Rogers, trombone; Reynolds Smith, piano and celeste; Russell Hendrick, bass; Arthur Beyer, drums; Lorne Leigh, vocals.

Joe Cappel

Jack Brown, Val Wasson, Jerry Sullivan, sax; Jack Dawson, Bill Tinkler, trumpets; Bob Zeller, piano; Hal Dunbar, bass; Bob Davis, drums; Kay Taylor, vibraphone; Bill O'Brien, vocals; Joe Cappel, accordion and front.

Eddy Dunsmoor

Ralph Friedman, George Treffinger, Eddy Lewis, sax; Harold Neely, Joe Butler, trumpets; Charles Ginsberg, violin; Guine Hodges, piano; Verne Benne, bass; Culley Burchfield, drums.

Roland Hodge

Babe Giacola, Harry Farrent, Charles Drake, Buster Vornahme, sax; Cyril Snyder, Ray Gatz, trumpets; Sammy Rosenberg, trombone; Lee Hammond, piano; Jimmie Boone, bass and guitar; Jack Winkler, drums; Alice Hayes, vocals.

Tiny Bradshaw

Bobby Plate, Jim Johnson, Count Hastings, Charles Folkes, sax; Paul Handley, Willis Nelson, Harold Wilson, Joe James, trumpets; Jack Raggs, H. C. Chambers, trombones; Bill Grey, piano; Albert Austin, drums; Joe Brown, bass; Madeline Green sings and so does Tiny.

Phil Rodebaugh

Roger Calloway, Al Masse, Dave Rubenstein, John Miller, reeds; Bunny Aldhizer, Al Kenyon, Tom Ward, trumpets; Bill Gill, Dick Miller, trombones; Karl Frishman, bass; Bob Montgomery, piano; Vince Clark, guitar; Jimmy Denson, drums; Dottie Winstead, vocals, and Rodebaugh fronts on trumpet.

Jerry Cooper, Frank Parker: Miss Annette J. Sheilar, 45 Barclay St., Worcester, Mass.

Johnny (Seat) Davis: Miss Marion Whelan, 42 Morningstar Rd., Elm Park, Staten Island, N. Y.

Allen De Witt: Miss Jean Sambers, 1593 Bedford Ave., Brooklyn, N. Y.

Eberle Brothers: Miss Kitty Gleason, 520 McBride Ave., Paterson, N. J.

Benny Goodman: Miss Hope Hutchings, 1059 Prospect St., Trenton, N. J.

Benny Goodman: Miss Doris Hayes, 109, 37 159 St., Jamaica, L. I.

Benny Goodman, Bix Beiderbecke: Jay Creager, 7701 Florissant Rd., St. Louis, Mo.

Glen Gray, Casa Loma: Miss Marguerite M. Harr, 543 McKensie St., York, Pa.

Ray Heatherington, Jimmy Farrell: Miss Annette J. Sheilar, 45 Barclay St., Worcester, Mass.

Woody Herman: Ike Ben David, 53 New St., New Brunswick, N. J.

Harry James: Eddie Immar, 63 Faxon Rd., Quincy, Mass.

Glenn Miller: 1648 Browning Rd., Merchantville, N. J.

Frances Langford, Jon Hall: Ed Lally, 123 Gore St. E., Perth, Ontario, Canada.

Johnny Long: Glen Coker, 1107 27 St., South Bend, Ind.

Frankie Masters: Norman Johnson, 3059 49 St., Astoria, L. I., New York.

Glenn Miller: Ralph Vassman, 353 South Fourth St., Millvale, N. J.

Glenn Miller: Frank Harbert, 220 West 61 St., Chicago, Ill.

Glenn Miller: Robert Freeman Goldsmith, 69 W. Ross St., Wilkes Barre, Pa.

Glenn Miller: D. O. Burke, 208 East Main St., Lebanon, Ky.

Jan Savitt: Robert Gise, 11 Front St., New York, N. Y.

Dinah Shore: Adelaide Downes, 19 E. 4th St., Mt. Vernon, N. Y.

Swing Record: Nick Kirkes, Franklin, Mass.

Art Tatum: Norman Gentile, 3433 W. Penn St., East Falls, Philadelphia, Pa.

Jack Tegenader: Hoe Mason, 87 East St., Whiteville, Mass.

Jerry Yelverton: Leonard De Loach, Opelika, Ala.

This winds up proceedings for the month. We'll be back at ya next month, with lots of info. So long.

Rambling Along
TIN PAN ALLEY
BY MICHAEL MELODY

When they were both 16, Milton J. Benjamin was the first to suggest to his young friend George Gershwin that he devote his full efforts to composing. Simultaneously Gershwin thought Benjamin ought to be a doctor. So each followed the other's advice. Gershwin's success needs no citing here. Benjamin became a doctor, also a newspaper columnist in Miami for ten years. Right at present in addition to being the executive secy. of the National Association of Tobacco Distributors in convention in Chicago this month, Benjamin is witnessing the spreading popularity of his composition, *Let's All Be True Americans*, which has had several chain air shots and shows promise of being one of the patriotic songs of the new year.

Michael Stranger and Florence Lacy have just been advised by their New York agent that their song, *Star Dusty Shadows*, recently bought by the Rialto Music Publishing Corp., will soon be issued. This is the team that were plenty sad a while back when it seemed that their London tune, *Purple Twilight* was due for a quick fade out, because of the blitz, until they were cabled that it still was one of the big hits in that war-torn city.

Harry Ahlberg, long one of this section's top songwriters, is finally getting a break and making a name in musical circles. Harry is the composer of *Octave Jump*, recorded by Bob Chester and just recently featured in a short by the same band. Now Harry has several more fine tunes that are due for waxing—one named *Down Beat* in honor of this sheet. Keep your ear ready for it.

A new music publishing house has been formed in Detroit, Mich., named Mackley Music Publishing Company. The co-partners are James Ashley and E. P. Wornack.

Arranged by
ARCHIE BLEYER
Railroad Rag Love Can Do the Jumpin' Jupiter Burndest Things Wedding Belles I Am an American

Also Musical Director "Meet the People" Mansfield Theater, N. Y. C.

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Promoters Boom K. C.

BY BOB LOCKE

Kansas City, Mo.—Influx of big name bands here has been the largest in several months with the increase due more to extra promoters than to any noticeable demand.

Ex-fight promoter Johnny Atkins turned dance band man to stage a Collegiate Jamboree here Christmas week, pitting the orchestras of Matt Betton, Clayton Harbour, and George Tide in a battle of bands, the three crews representing K-State, Kansas University, and Old Mizou, respectively. Harry Duncan also returned to the dance promotion business, his first job being to bring Anson Weeks in here for a Democratic dance which went off neatly at the Muny Auditorium. The Newman Theater booked Cab Calloway's septa crew for four days at Christmas, the engagement marking Cab's first stage show here in four years. Arlie Simmonds was signed for a Jaycee (Chamber of Commerce) prom at the Pla-Mor ballroom.

Top grosses for the season were piled up by the Bonnie Baker-Orrin Tucker dance at Will Wittig's Pla-Mor ballroom, Dec. 6, ticket sale being restricted however to avoid the crushing crowds of last year. Manny Prager, heading his own outfit, is the current house band at the Pla-Mor with Howard Becker on tap to round out the holiday season.

Charlie Agnew's band is currently dishing out sugar music for socialites at the Terrace Grill, piloted by Barney Joffe. Recently departed from here was Phil Levant, whose chirper, Gale Robbins, won raves as much for her looks as for her vocals. . . . Larry Funk's band, with Eddie Scope on vocals, returned to Southern Mansion, replacing Eddie Young. . . . Talk is that the Mainstreet Theater, long dark, may reopen soon with stage shows which means work for a new pit crew. . . . Musicians' Association of Kansas City re-elected, proxy Frank Lott going into his fourth year.

Bus Moten's crew, featuring vocals of Little Buck, now gets a half-hour remote every night from the White Horse Tavern. . . . Joe Jacobs and Eddy Lynn have opened a new club, the Paradise Club, with a crack swing unit, spotlighting Babe Lovett on drums. . . . Burt Massengale's band returns to Tootie's.

This Guy Really Loves His Jazz!

BY DUKE DELORY

Toronto—Here's a cat who won't let distance stand in the way of a good session.

When Jimmy Namaro's little band was playing the Dover Club in Port Dover, his bassist, Sammy Levine, used to hop a rattler to Toronto every Saturday, in time to beat it out with Cliff McKay's all-star group at the Sweet'n Hot Club's afternoon sessions at the Arcadian and then hop back to Port Dover to his regular job that evening—a distance of 300 miles all told!

Jimmy Blake Back

New York—Jimmy Blake, trumpet with Tommy Dorsey, is okay again after a long illness and has rejoined the band.



Guitar Man So 'Hot' His Box 'Smokes Up'

BY BARRY AND INGALLS

Boston—Gene Mack, guitar player in Bert Lowe's ork, can now safely claim to be the hottest git man in Beantown. At a recent holiday party, Gene took such a hot chorus on *Jazz Me Blues* that when he finished, billows of smoke were pouring out of his amplifying system! Gene was out of the band for several numbers thereafter until the motor-generator supplying the current could be stopped from shooting voltage surges through the amplifier.

Buried in Socarras' rhumba band at the Beachcomber are the talents of two real musicians, Cecil Scott, hot tenor man, and Gus Aiken, former Satchmo' trumpeter. Every now and then, between rhumbas, congas, and the leader's flute playing, they sneak in a "go" chorus that's well worth the waiting.

Buzzie Drooten, local drummer, is leaving Art Wilson soon, to join Bud Freeman in Florida, replacing Al Siedel. Buzzie sat in with Bud's band a couple of times and made a very good impression, so Bud wired him to come down and bring his tubs.

Fredrics Solid Click

Maestro Jan Fredrics, who was originally signed to a five-week contract at The Boulevard, Elmhurst, L. I., has been held over and last week went into his fifth consecutive year at the same spot.

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No C. O. D.

Washington—According to Meyer Davis, America's best known "society" leader, Eleanor Roosevelt pays in advance for all orchestras which play for parties at the White House.

"She's the only hostess to follow this quaint custom," says Davis, who personally has played 35 parties at the White House.

Three Musical Stars For Red Jackets

BY JOHN GLADE

South Bend, Ind.—After a 10-week stand at the Oliver Hotel here the Red Jackets, a 4-piece strolling combo headed by Arthur Hogle, violin; Duane Hogle, accordion; Douglas Beach, bass; Bruce Brush, guitar, gave up the Emerald Room and the Blarney Inn to the Three Musical Stars. The latter outfit includes Ted Kromelow, violin; Romeo Bruno, accordion; Bob D'Andea, guitar, vocals. Although the style of this combo is primarily "Gypsy" the boys jump in a fine groove when the patrons permit.

BMT, Not BMI, Worries 'Three Guys'

BY RAY TREAT

Auburn, N. Y.—Those "Three Guys" have added a Solovox to their instrumentation, and are now offering a much prettier style of dance music for the patrons of Deauville. Asked their opinion of the ASCAP-BMI feud, the trio replied, "It doesn't bother us. We play BMT—business man's tempo."

Bob Canino has at last come into his own with an outfit that dispenses some of the best dixieland to be heard in this neck of the woods. Canino's keyboard is a big feature. Other headliners are Angie Cutillo and Bernie Cury.

Several local boys are away with big-time shows. Bill Bashta, diminutive bass fiddler, has left the prison city for a few weeks' sojourn with Ann DuPont's band, now touring with the Fifi D'Orsay "Oomph in Swingtime" show. Eddie Byer, sax and violin has also departed and is now working with Benny Meroff's "Funzafire" show.

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Head-Chopping Stunt held in Chicago recently found these guys posing for Seymour Rudolph's flash-box. Left to right—"Happy" Christenson, Gay Claridge, the leader; Jack Russell, also a leader; Carl Sands, batoneer at Chateau Ballroom, and June Price, chirp with Henry Senne's band. That's Senne on the block. And they call it the "Windy City!"

Wallace Win Is Talk of Los Angeles

Los Angeles—The overwhelming victory of the Wallace ticket in the recent Local 47 election is still a topic of conversation in music circles here, though the partisan bitterness that marked many phases of the campaigning on both sides is beginning to disappear.

Tenney Quits Early

The victory was even greater this year than last, when the veteran trombone player J. K. ("Spike") Wallace led his party in defeating the politically-schooled Jack B. Tenney. Tenney was nominated this year but withdrew after starting a faint campaign. Tenney evidently figured that it would have been a waste of money to continue, and the returns proved that he was, on this occasion, 100 per cent right.

Wallace won over his presidential opponent, Owen Bartlett, by three to one. Other Wallace candidates showed corresponding strength. Some of the defeats in the election made more news than did the victories. Most notable was the defeat of J. W. Gillette for the position of delegate to the AFM convention, a spot he has held 17 years. Gillette is an important International officer (studio and recording representative) and has been a powerful influence in local and national affairs for years. He is also a member of the Los Angeles Civil Service Commission.

Gillette's position as studio and recording representative is not affected by his political defeat. He holds his International position by appointment from the AFM's former president Joe Weber. Accession of Jimmy Petrillo to the AFM throne has apparently made no difference in Gillette's standing with the International.

Harrington Loses, Too

Another notable defeat was that of Financial Secretary Ward B. Harrington, who has held his job since 1923, and also had it for a three-year term prior to that. He was defeated by Alex C. Meyer, whom he once fired as his assistant in the financial office. Asked if he had congratulated Meyer, Harrington replied: "I did—but not too warmly."

Complete list of the victors lines up as follows: President, Wallace; vice-president, Te Groen; recording



Frances Stevens, former Red Nichols thrush, now is singing with Josef Serpico and band at Hotel El Cortez in San Diego. She's a dark-eyed Missouri brunet, and when she crosses the border for pleasure trips to Tia Juana she has a hard time convincing customs men she's not a Mexican senorita.

secretary, Pendleton; financial secretary, Meyer; trustees, Brain, H. C. Green, McKenney; directors, Bickford, DeMichael, Ginder, Mitchell, George M. Smith; delegates, Mitchell, Pendleton. All were incumbents with the exception of Green, De Michele and Smith. Mitchell, who replaced Gillette as delegate, was a member of the board of directors last year. New board member Frank De Michele is nationally known as the owner of the firm of Rico Products Ltd., manufacturer of Rico reeds and other musical products.

Freddie Fisher's Profanity Goes Out Over the Radio

BY SIG HELLER

Milwaukee—Freddie Fisher pulled the slickest broadcast boner this old town has heard in many a moon. His Schnickelfritzers had just been introduced on the air, and while the band was finishing the theme softly, Freddie's stage whisper to some customer came out above the band. Fisher had asked the customer "Why the hell don't you go home." But loud, Freddie is currently at the Blatz Hotel.

All the press boys in town received gift bottles of champagne preceding Lawrence Welk's last visit. Hilly Hansen, swell swing piano man has been propositioned and undoubtedly will accept the offer of the Bendix Aircraft Company to act as chief time study man in their new South Bend, Indiana, plant.

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New Claude Thornhill Band Big Sensation in Boston

BY BARRY AND INGALLS

Boston—The Claude Thornhill entourage is attracting more attention than any band that has played around here regularly since Glenn Miller left for big things. There is nothing flamboyant about the band, distinctive as the arrangements, Claude's and Bill Borden's, are. They've concentrated on developing a sweet style, but not lush; it wouldn't be, not Thornhill's. They've started working on jazz things now, and in a short time will have a lot of good riders in the books. The band plays together well and the boys get a good beat. In addition to the orthodox five brass, four reeds and four rhythm, Claude is using two clarinets, one doubling flute and baritone sax. They create some beautiful tone coloring. Thornhill, as we all know, plays piano in a way which makes the toughest passages look easy. Bob Sprentals plays a relaxed muted trumpet and Bob Jenney plays good solo trombone. Jane Essex sings well, in keeping with the good taste of the entire band. With a little good luck and a quarter of the recognition it deserves, the band should hit.



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These Lovelies Figured in News of the Music World Last Week



Pollack Parrot . . . Armide, blonde Chicagoan, heads the song-selling department in Ben Pollack's band, now one-nighting it on the coast. She's the wife of Bobby Clark, Pollack's trumpeter. Her puppy is Jim Whipple, Windy City ad agency executive. At right is 17-year-old Marvelle, Kansas City songstress-pianist, now with George Tule's band. Marvelle got her start with Burt Massengale and has also chirped for Clarence Stroud and Clyde Byson.



Close Harmony is the forte of the Steele Sisters, WGN-Mutual singing stars. Not Steeles at all, they are Lucille Bell, Harriett Drake and Lois Mae Nolte. Below at right, Doris Day, Cincinnati's gift to danceband, smiles between Les Brown rehearsals. She's a healthy looking chick with a healthy vocal style.



Off to Florida . . . Dynamic, scarlet-haired Terry Lawlor wasn't alarmed last week when the photog breezed into her dressing room at New York's ultra Fairway Yacht Club to shoot a "going away" shot of Lawlor's loveliness. Terry heads for Florida this month to do a repeat. Down in the land of palm trees and pink grapefruit she's rated most popular of all visiting fem chanteuses. Terry's been around a long time and knows what time it is all the time.



Little Lass who's the "lass" of the Three Lads and a Lassie with Tony Pastor's band is Kay Little, Philadelphia beauty, and a star with Pastor at the Hotel Lincoln and on Bluebird records. Her biggest hit to date is *Dearest, Dearest*, a duet with Tony.

OSBORNE GIVES AWAY HIS BAND!

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